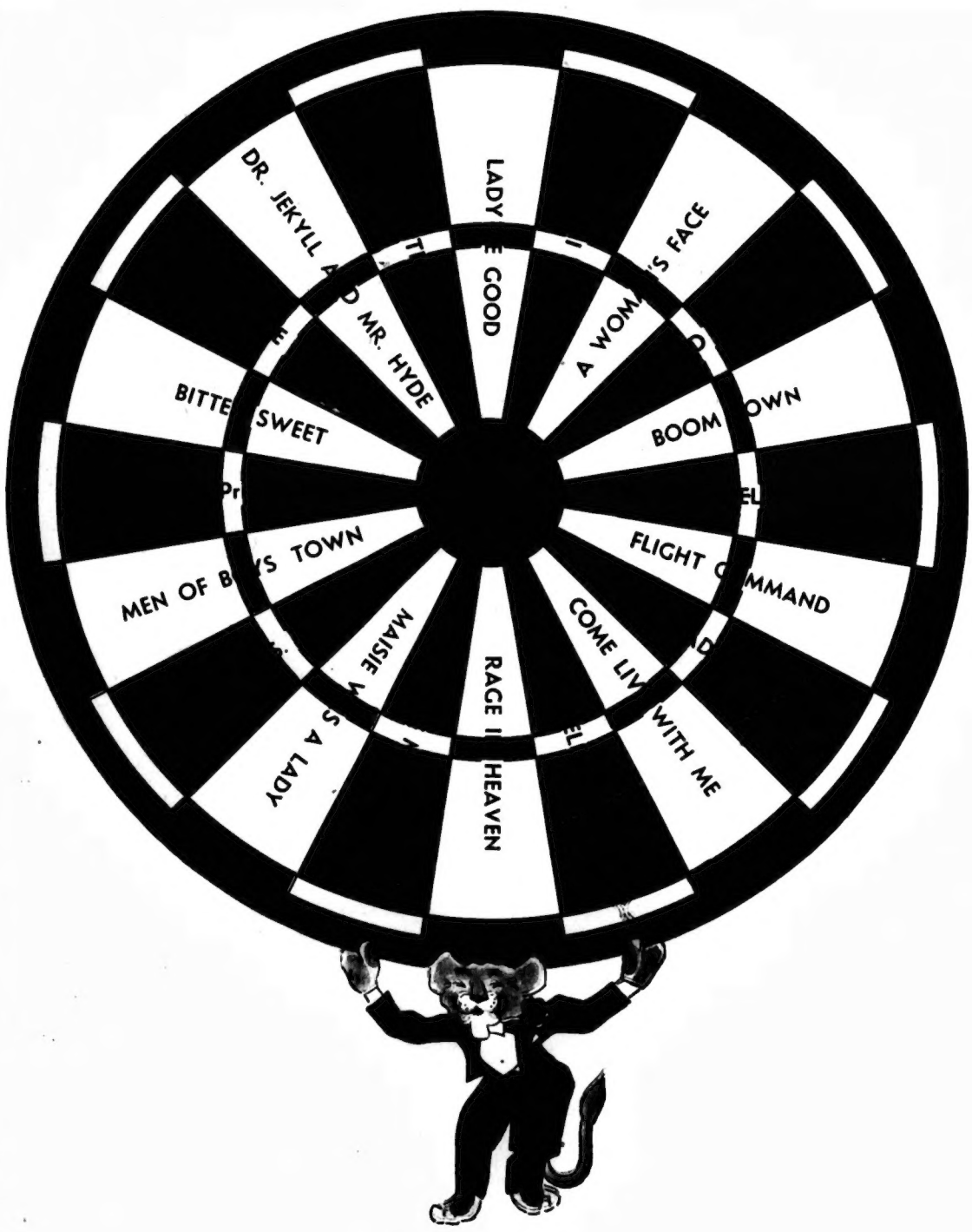
Kine WEEKLY

THE MAXWELL INTERESTS : CITY STORY

See page 3



YOU CAN'T MISS!

Vivien LEIGH

Laurence OLIVIER

Lady Hamilton

Directed by Alexander Korda

ALAN MOWBRAY · SARA ALLGOOD
GLADYS COOPER · HENRY WILCOXON

Original screenplay by Walter Reisch & R.C. Sherriff

DISTRIBUTED BY UNITED ARTISTS

PROVINCIAL TRADE SHOWS

BIRMINGHAM,	PARAMOUNT,	JUNE	13th	at	10.30 a.m.
CARDIFF,	ODEON,	JUNE	18th	at	11.0 a.m.
GLASGOW,	PARAMOUNT,	JUNE	18th	at	10.45 a.m.
LEEDS,	ODEON,	JUNE	19th	at	10.45 a.m.
LIVERPOOL,	PARAMOUNT,	JUNE	18th	at	10.45 a.m.
MANCHESTER,	ODEON,	JUNE	24th	at	10.45 a.m.
NEWCASTLE,	ODEON,	JUNE	20th	at	10.45 a.m.
SHEFFIELD,	REGENT,	JUNE	20th	at	10.45 a.m.

WAR DAMAGE RULINGS AT PORTSMOUTH

See page 11

Kinematograph WEEKLY

No. 1782 Thursday, June 12, 1941. Vol. 292

IDEAL KINEMA WITH THIS ISSUE

WARNER BROS. BID FOR A.B.P.C. CONTROL

Deal for the Maxwell Share Holdings

NEGOTIATIONS ALMOST COMPLETED

ACCORDING to the City Editor of the KINE., negotiations are nearly completed for the acquisition by Warner Bros. of the Maxwell holdings in Associated British Picture Corporation.

THIS MEANS THAT THE CONTROL OF THE CORPORATION, HITHERTO THE CITADEL OF BRITISH FILM INTERESTS, WILL PASS INTO AMERICAN HANDS.

There have been several negotiations with other interests during the past months, but the Warner offer, which promises the least interference with the present conduct of the company, is likely to be the most acceptable.

ALTHOUGH no official confirmation can be obtained, there is reason to believe that the negotiations by Warner Brothers Pictures, Ltd., for the control of the £4,500,000 shares in Associated British Picture Corporation owned by Mrs. Maxwell, widow of the late John Maxwell, are at the point of completion.

As previously stated in these columns, several negotiations have been taking place, but, writes the KINE. City Editor, "the deal with the American interests indicated is not likely to be concluded for a week or two."

"Warner Brothers Pictures, Ltd., is the English branch of the famous Warner Brothers Pictures Incorporated of America.

"Assuming that the deal is put through the British subsidiary, the Treasury is unlikely to raise as much opposition as if the shares were bought openly by the American Warners. There is little in this distinction, of course, but in view of the Government's opposition to American control of big British kinema shares, such a point might be a deciding one."

Lease and Lend Problem And Film Receipts

AMERICAN EXPORTERS' COMPLAINT

Is the Kinema Privileged?

WHY should the American film industry and not other American industry be allowed to export profits made in Great Britain?

This is the high spot of controversy in American industrial circles. Various British exchange regulations preclude the export of capital on all accounts from this country with only one or two isolated exceptions, including the American film Industry.

In an early agreement arrangements were made with the British Board of Trade and the Treasury for American film companies to export $17,500,000 film and kinema receipts obtained in this country. But in a later arrangement eight film companies can export $12,900,000 per annum of their British receipts.

The point at stake is that the film Industry is the only one which can export anything at all in the way of cash. The big typewriter companies, electrical holding interests, special combines, etc., are precluded from taking any cash out of the country.

Following the passing of the Lease and Lend Act, it was hoped by these companies that in return for the virtual gift of goods on a large scale from America during the war the British Treasury would ease the restrictions on the export of cash in the case of American concerns operating in this country.

American countries which export goods under the Lease and Lend Act receive full value, of course, for the goods sent to us, from their own Government.

But the American Government does not charge the Bill up to the British Government, so American industry is not actually directly interested in the disposal of the goods and its real complaint appears to be dictated only by jealousy of the peculiar position of the film Industry, which certainly seems to be specially favoured.

Policy Clash in M. of I. Circles

DIFFERENCES BUT NO RESIGNATIONS

RUMOURS of dissension in the Films Division of the Ministry of Information have been greatly exaggerated in Trade quarters.

Jack Beddington, chief of the Film Division of the Ministry of Information, and Sidney Bernstein, Honorary Adviser to the Division, are not resigning from their positions.

There were strong rumours in and around Wardour Street last week that they had resigned and several daily newspapers also carried the story.

The KINEMATOGRAPH WEEKLY understands that there was some friction in the Division which arose from a clash between Mr. Beddington and Mr. Bernstein and several members of the Trade on the question of policy.

This matter has now been straightened out and Beddington and Bernstein will remain at the Ministry of Information.

WHERE ARE OUR OPERATOR TRAINEES?

Situation is Now Acute

DELAY in training youths and women to perform projectionists' duties in substitution for those called to Army duties has produced an acute situation in kinemas.

Both independents and the circuits are affected and will be affected still more as any scheme of dereservation is pursued.

One circuit has adopted an intensive training scheme for women which is already going far to meet the depletion of the projection room. This is supplemented by the employment of boys of 16 years of age who have two or three useful years ahead before a possible call for Army training.

Writing in the IDEAL KINEMA columns of March, 1940—15 months ago—R. H. Cricks advocated the immediate organisation of training courses on a co-operative basis in a number of towns.

"I suggest," he wrote, "that the C.E.A. branches, in conjunction with the projectionist organisations, should immediately set up local committees to organise such courses. . . . A series of lectures must be prepared and demonstrations provided."

The scheme as proposed by Mr. Cricks envisaged exhibitors in a town with, say, eight kinemas with, say, another eight on the outskirts, co-operating with a central kinema as lecture headquarters and with batches of two or three under training at each kinema for practical work.

Copies of this scheme were sent to each C.E.A. branch, but nothing tangible resulted. Had that scheme or a similar scheme been adopted then the present emergency would not have arisen in so acute a form.

"Educational" Category Demand

EXHIBITORS WELCOME HEALTH FILMS

"Birth of a Baby"

THE much debated topic of the showing in public kinemas of health and sociological subjects is again raised in a report recently issued by Health Education Films, Ltd., the sponsors of "The Birth of a Baby," which it is contended has broken down the antipathy of many exhibitors to the presentation of a film other than pure entertainment. It is urged that an educational category should be instituted by the B.B.F.C. and that exhibitors should devote their screens for two weeks annually to the showing of such subjects.

"The Birth of a Baby," produced by the American Committee on Maternal Welfare and sponsored in this country by National Welfare Council, has received the co-operation of many public health authorities, but the fact that the British Board of Film Censors had refused a certificate to the picture necessitated individual application for licences in over 1,500 cases, the average time taken for a decision being from four to six months.

The attitude of the authorities in respect to the presentation had varied considerably, while many welcomed it, others refused even to view the picture. Of the 132 refusals to date, 122 authorities had not seen the film for themselves.

Exhibitor Support

Whole-hearted support was being received from an increasing number of exhibitors who were following the example set by Arthur Jarratt, of G. B., who had promised to show the film wherever licences were obtained. Since he first showed the picture over 18 months ago at the Gaumont, Hammersmith, every possible help had been given by him and his staff. Although G. B. had suffered no financial loss in showing the picture, it showed a lot of courage and confidence in the film before it was first shown.

One lesson emphasised in the report is that the presentations had clearly shown that the kinema patron had no objection to the screen being used as a medium of help and guidance in a matter which affected themselves personally.

Secretary's Appeal

According to Mrs. M. Pleydell-Bouverie, the secretary, there is a great desire on the public's part to acquire knowledge in the right circumstances, and she concludes the report by making four appeals. She asks:

The B.B.F.C. to add an educational category to the censor's existing three certificates.

The Home Office to centralise the procedure for the licensing of such films.

The C.E.A. to advocate the use of their screens for two weeks in the year for the showing of films to the benefit of the community and the nation as a whole.

The Board of Education to permit the teaching in the schools of health subjects.

RENTERS REFUTE PETROL ABUSE ALLEGATIONS

Offensive Tone of Departmental Letter

S. ECKMAN ON FILMS COUNCIL

Nomination of representatives of the K.R.S. on the Cinematograph Films Council, and a lengthy discussion of the possibilities of petrol economy were the highlights of Tuesday afternoon's meeting of the Kinematograph Renters' Society Council.

At an earlier meeting the Council had suggested an increase in the number of representatives on the Cinematograph Films Council, but no answer had been received to the letter of request.

A member stated that he had received notification that it was possible to nominate other than British subjects as members and thereupon moved that Sam Eckman and F. W. Baker be the representatives of the Society. This was duly seconded.

The point, however, was raised by a member that it would be advisable to wait until the Board of Trade had replied to the K.R.S. letter, when, if an increase were allowed, all nominations could be made at once.

In reply, it was stated that the nominations had to be submitted by June 14. Upon being put to the meeting the nomination of Messrs. Eckman and Baker was carried *nem con.*

Thanks to D. E. Griffiths

A vote of thanks was then unanimously accorded to D. E. Griffiths for his loyal and efficient service on the Films Council, this being warmly supported by his fellow member from inside knowledge of Mr. Griffiths' valuable work.

Use Less Petrol

A long communication from the petrol-rationing authorities was then summarised by the secretary, in which the suggestion was made that the permission given for bulk allocation of petrol to the Trade should be rescinded because of alleged abuse of the Order and the excessive use of petrol by some individuals at the expense of others.

Executives in Juggernauts

In particular, the use of high-powered cars was criticised, mention being made of the use of "pantechnicons" and "juggernauts" by executives on the administrative side of the Industry.

The hostile tenor of this communication brought several members up in protest with a criticism of an addendum by the Ministry of Information.

Functions Confused

Several members protested that they had given up high-powered cars, and the Secretary was requested to read particulars from a tabulated section of the letter regarding cars of over 20 horse power. From this it appeared that the production side of the Industry was confused with the distributive side, the number of high-powered cars used on the distribution side being comparatively few.

The impracticability from the point of view of economy of allotting petrol through divisional officers on an individual basis instead of by a bulk allocation to firms for reallocation in accordance with actual individual needs was stressed.

Eventually, the matter was left in the hands of the secretary, who was recommended to obtain specific allegations of abuse of the Order and report again to the Council.

FREEDOM OF THE PRESS CONVENTION

Rotha's Appeal for Newsreels

OVER one million people were represented at the National Delegate Conference on Freedom of the Press on Saturday: there were 992 delegates from 640 organisations, and in addition, there were 249 visitors. Representatives came from all over the country, including Glasgow, Edinburgh, York, Sheffield, Liverpool, Manchester, Cardiff, Portsmouth and Bristol.

Messages of support received from prominent people included Walter Greenwood, of "Love on the Dole" fame.

Paul Rotha made an excellent speech on "News Reels": one of his main points was "although it is true to say that in general the facilities offered to the newsreels by the Services, both armed and civilian, are better to-day than a year ago, nevertheless censorship of newsreel items before they are even shot probably prevents many good propagandic items from reaching the screen." Incidentally, he gave it as his opinion that censorship alone was not the only reason for the inadequate presentation of news items in newsreels. He felt that internal jealousy between the five newsreel companies combined to retard presentation of facts and information.

Terms of the resolution included the following paragraph:—

The newsreels projected upon the screens of thousands of kinemas throughout the country are an important source of information. The Conference demands that the restrictions upon the production of these newsreels should be relaxed and that they and the accompanying commentaries should be a faithful and objective reflection of current events.

The resolution was adopted unanimously.

THE GREATEST NEWS ON THE SCREEN

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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THE QUESTIONNAIRE

LET it be granted that the provision of film entertainment is an essential public service. We know it, and the Government knows it. Then it should be allowed to carry on, or rather encouraged to carry on.

We also know that the demands of the Services must be met, but we have never yet been satisfied that there is a proper appreciation of the moment when discretion must be exercised in the taking of men from essential jobs.

Without operators our kinemas cannot keep open. On the whole these employees, by virtue of their youth and in other respects, are very desirable as recruits, but if the show must go on some ruling on reservation is imperative. And time is a very vital factor to-day.

Our representations to the Board of Trade have been received with every courtesy; it may not be understood, however, how crippling to the Industry is the uncertainty to which we are condemned. That there are expedients we do not doubt, but none of them so far examined looks like providing anything like a complete solution.

Maybe it will be possible to establish in every region a pool of first projectionists, with the minimum number able to keep the local kinemas working. If the worst comes to the worst we may have to try to make this suggestion work; that it would work efficiently seems almost too much to expect.

The training of juniors is one of the ideas which sounded well, and in some directions there have been big efforts to bring youths into a state of preparedness. Only an optimist would claim that a practical and widespread cure for the danger had been found in this direction, however.

As to the women trainees, there have been some careful and thorough experiments, and an analysis of these is made in the IDEAL KINEMA, which appears as a supplement to this issue. It should be carefully studied in the light of the preliminary article which appeared last month, for great practical lessons are found in it.

Women, however, are not going to solve our riddle, although the pick of those under instruction seem likely to help in a number of cases. There are several risks about which we know, such as the counter-attraction of a munition factory, with its tempting wage-scale and its appeal to the patriotism as well as the mechanical tastes of the very type our kinema men have been so careful to select.

As students a good many girls have certainly impressed their teachers, who have not been slow to find their limitations and to adjust their training accordingly. But at the back of it all there is inevitably an anxiety as to how a job which appeals for a week or two is going to hold its trainees permanently.

And nothing in the most carefully designed course of lectures and demonstrations will, of course, take the place of experience. It would be easy to over-estimate the value of our future projection-room staff by relying upon the progress shown by a class of students—girls or boys. Only the unexpected emergency can really prove their quality.

Upon the results of the questionnaire now being prepared for our exhibitors much will therefore depend. If the Trade's case, as presented by deputations to the Government, needs to be supported by figures, we have no doubt that there will be a better understanding of it when statistics can be properly examined.

Long Shots

K.R.S. AT CLOSE QUARTERS—PRAISE FOR PARISH—ODEON CHIEF IMPROVING—FORMBY'S £40,000 GOAL—FOR VALOUR—OJERHOLM BACK—WEST END RECORDS

INVITED to attend and report the proceedings of the K.R.S. Council on Tuesday, my mind went back over twenty years ago to those meetings which took place in the Society's rather restricted premises in Garrick Street. The meetings took place in the evening then, and it was frequently between nine and ten before they closed.

THEN, as now, the discretion of the Press was relied upon to exclude certain matters "not in the public interest." But whereas to-day's "off the record" items are connected with policy, it was frequently the squabbles vigorously expressed which the raised eyebrows of the chairman hinted as not requiring to be recorded in the otherwise immaculate pages of the KINE.

ON Tuesday, the Press was welcomed from the chair, and M-G-M's chief suggested that in order that the Society's hospitality might not appear perfunctory, the attendant scribes should be refreshed with tea. Thereupon another member robbed his colleagues of their refreshment, on our behalf, and left them to wilt until the second round of cups arrived.

GEORGE PARISH, of British National, is that rather rare type of film executive who prefers any publicity to go to the company rather than to himself, but even he must feel flattered at the page he has received in the current issue of *News Review*. He is eulogised as the new figure in British production and complimented on his shrewdness and hardheaded business ability. We will spare him any further blushes, merely remarking that the praise has proved justified, judging by returns on British National product.

WE have all been anxious about the health of Oscar Deutsch, and I am afraid he has had a rather rough passage. However, when I was speaking to Wilfrid Phillips I learned that the Odeon chief was making good progress, and, in fact, they were hoping to see him back in the office by the end of the week. More than his own staff will be glad to hear this news

SO the rumour widely circulated just over a week ago that Jack Beddington and Sidney Bernstein were on the eve of resigning their positions with the M. o. I. Films Division has been effectively dispersed by a contradiction from the Ministry itself. Differences of opinion between officials arise from time to time in every organisation, but it does not necessarily follow that resignations must result.

GEORGE FORMBY started off his tour in aid of the blitzed areas by appearing in the "Monday Night at Eight" programme on Monday last. George appealed to listeners to send each a shilling towards the fund, and believes that he may raise as much as £40,000 by this means. And just in case any members of the trade didn't happen to be listening in, the canny George asks us to remind them that their contributions will still be very welcome. Address George Formby, c/o B.B.C.

IF the start of George's tour is any criterion then he has set himself a strenuous job He and Beryl had to travel all day from Blackpool for Monday night's broadcast, and left immediately afterwards to travel through the night to Southampton. From Southampton he has a fairly easy jump to Portsmouth, then on to Plymouth, finishing the week, on Saturday, at the Odeon, Bristol.

ON Monday he starts off at Liverpool, he is at Sheffield on Tuesday, and Hull on Wednesday. Saturday will see him at the Paramount in Glasgow, and on Sunday he has a show in aid of another charity at Edinburgh—the rest of the week he has to himself. Incidentally, George looks upon it as a particularly nice gesture on the part of Oscar Deutsch, that, in addition to loaning so many of his halls he is giving George both Glasgow and Bristol on a Saturday afternoon.

SINCE Hugh Findlay's appointment as Press Officer of the Films Division of the Ministry of Information, his old friends have seen too little of this genial publicity director, the claims of the Division having claimed him too closely. Now that he is resigning and returning to the Industry to take over an important publicity appointment we shall be glad to make the more frequent contacts which the appointment will permit.

CONGRATULATIONS to John William Devenport, who has just received the honour of commendation by His Majesty for his loyal courage and devotion to duty as an Auxiliary Fireman during a heavy blitz on London. Mr. Devenport heroically assisted in rescue operations for many hours, and helped in the saving of twenty lives from a blazing building in Mecklenburgh Square.

JOHN WILLIAM DEVENPORT honoured by the King for courage during blitz.

UP to the outbreak of war, he was Manager of The Danilo, Brierley Hill, Staffs, afterwards moving to the Mayfair, Caledonian Road, London, from which he joined the London A.F.S.

AFTER several strenuous months of heavy blitzes, Mr. Devenport had to take a rest from the front line, and went to Birmingham last October as K.R.S. fireman at the Midlands film dumps. Since February this year he has been chief operator at The Picture House, Knowle, Warwickshire, under P. Douglas Reeves, a close friend of many years' standing. Good luck, J. W. D.!

AFTER his holiday trip to the States, John Ojerholm, of Olympic Laboratories, is back again in town, with many tales of his experiences during his journey. Outward bound on the *Excambier*, after spending 13 days in Lisbon, the ship was stopped and examined by a German raider. This happened during a sleepless night when he was standing on deck and watched the dark shape circling round playing her searchlight on the boat. Happily the raider sheered off.

ON arrival in New York, John worked for a week at Paramount's Eastern plant and is full of the new advances in laboratory technique, which will be dealt with fully in our columns next week. I was interested to hear that returning on the Clipper, they flew straight from Bermuda to Lisbon in 20 hours—a very rare achievement, but the speedy return was again spoilt by another wait of 12 days before obtaining a plane to England.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

***GABRIEL PASCAL** arranges to produce in Canada, using Associated Screen News Studio in Montreal. He is coming to London at the end of the month to confer with G. B. Shaw as to his next play for the screen, returning to Canada the end of July. His first film will be a Canadian story and will start in August. This will be followed by the Shaw film, and both are for U.A. release. It will be the same for the three next year. It is reported that the Canadian Pacific Railway is aiding the financing.*

***THE REALIGNMENT** of Universal executives includes John O'Connor, formerly of RKO-Radio, who is now Vice-President and Executive Assistant to Nate Blumberg; W. J. Heineman, Western sales manager, now assistant to William Scully, Sales Manager; Fred Meyers, formerly of RKO-Radio, now Western sales manager; F. J. McCarthy, now Southern and Canadian (a new post), and Ed. Gomersall, District Manager, now Western Sales Manager.*

***TWENTIETH CENTURY-FOX** has postponed its sales meeting until July 14.*

***COLUMBIA'S NINE-MONTH** profit to March 29 is $274,765, comparing with $341,348 for the same period the previous year. The company's week-end sales meeting in Chicago anticipates 48 features and 16 Westerns next season.*

***RKO-RADIO'S** convention is in New York next Monday. The company's consolidated net loss last year is $998,191, and includes nearly $800,000 contigency reserve. George Schaefer says there has been a profit the first quarter of the current year.*

TO return to the West End for a second run within a few months and to command big audiences throughout the week is an achievement granted to very few film productions. Paul Soskin's "Quiet Wedding" has this proud record, which is supplemented by the successful presentation in every situation in the country.

SOSKIN is to be congratulated on having secured the services of the same outstanding unit for his new production, with Anthony Asquith directing. It promises the same happy collaboration as for "Quiet Wedding," and another major British film, of which there cannot be too many for the good of the whole industry

LAST Friday, "Gone with the Wind" attained the enviable distinction of its 1,000th West End performance and started its 70th London week—50 of these having been at the Ritz, 12 at the Empire and eight at the Palace.

EVEN more remarkable than its performance record, to Friday (the Ritz business week runs from Friday to Thursday) was the fact that not only was every seat taken at every performance, but that the maximum standing room permitted by the authorities was always occupied. So great is public enthusiasm that many people have been ready to stand for two or three hours in a queue, and then stand for three hours and forty minutes watching "G.W.T.W."

GEORGE KING and John Stafford immersed in work these days, shaping the scripts for both "Eagles Up," the American Squadron opus, and the Anzac story, two outstanding subjects to follow up "The First of the Few," due for production in a few weeks, with Leslie Howard star and director. Certain famous American stars will be approached to make the trip over to lead in "Eagles Up," but at this stage of the negotiations it is not possible to give even a hint of their names.

IRAK and Abyssinia provided the outstanding items in Monday's newsreels, while on Thursday, from the other side of the world comes President Roosevelt's National Emergency speech. For picturesqueness, the native homage to the returned Haile Selassie as he entered Addis Ababa was very impressive, and made a contrast with the war scenes of the Fort Rutbah bombing and taking over. Dublin's bombed streets supplied the tragic side.

HOW long is it since we first heard of that Hollywood film which was to be made in aid of the funds of the Red Cross Society? It is now announced that the film has entered upon active production under the final title of "This Changing World." It was previously announced as "Let the Rafters Ring."

ARRANGEMENTS have been completed for RKO-Radio to distribute the film, which will be an all-talent production, throughout the world, and other than normal distributing expenses all box-office proceeds will be devoted to the Red Cross and other British war charities.

BERNARD CRESSWELL, M-G-M's Birmingham branch manager, whose death, at the age of 58 years, after a series of operations, is widely deplored, was not only a keen salesman, but a man with a large number of hobbies and interests.

HE had a wide knowledge and a keen appreciation of the works of Shakespeare and Dickens; he shared Sir William Jury's passion for pigeons and at one period of his career successfully bred Chinchilla rabbits, which were without equal in the Midlands. Another warm interest was art, and he had within his means acquired a collection of paintings which revealed him as a connoisseur.

HIS experience of the entertainment world went back to Poole's Myriorama days, while with Jury's and with M-G-M he had totalled thirty-seven years of loyal service. He started first as an operator, but filled many other rôles, including stage appearances in Dickensian characters.

CONSIDERING that Spectator Short Films hung on grimly to their occupancy of 18, Old Burlington Street, W., after its bomb damage, when all other tenants had deserted, a paragraph heading in the KINE. of May 29, "Spectator Films Reopen," was perhaps less than just.

IVAN SCOTT, director of production, wishes to emphasise the fact that production was never stopped for a day, and that the reopening was confined to the theatre, which is now functioning as usual. The KINE. is glad to set out Mr. Scott's "point of view" to avoid misunderstanding.

THE STROLLER.

Close-Ups

By

Screencomber

GERMAN FAN TALK

SO der Fuehrer der Pritisch production der guzunkle haf given?

Ja, Heinrich, oop der polestein der Fuehrer Pritisch production haf put.

Tell, pliss, Friedriech how der guzunkle up der polestein der Fuehrer haf puten Pritisch production?

For der Luftwaffe der Fuehrer call der staff of der Pritischkinostudiofinkelfilmschaft.

Vos it der Shermans dot der technikal und artisikal of der Pritisch studios haf been?

Careful pliss, Heinrich, der gross Marschal Goering haf said it dot on der mention of der artistics he for der pistolshootscluft reaches.

Heil, Goering!

Heil, Hitler!

Und ven der var is over mit und vonce again we der untemploymens has—pliss, vill der cameracrafters and productiongrafters to Englands return, so?

Ja, ven dey haf der bombens finish and blitzens ended, so to Englands they return where der forgiving Englanders mit arms und mooney bags wide open der jolly velcome giv, so!

Pliss, Heinrich, you are squeezing me to strangulationsteiner.

Heil, Elstreich!

Heil, Denheim!

SHOCKS

Nerve-racking noises are to be introduced in United States Army training to toughen men for the first shock of battles.—Daily paper.

ALMOST any day at opening time you can here nerve-racking noises emanating from the throat as your very own Screencomber prepares for the first shake of bottle. The noises are dry, crackling sounds, not unlike the death-rattle or a skeleton swallowing a pint of rusty filings, nor is the sensation dissimilar. Later these give way to a pleasant, well irrigated and smoothly lubricated gurgling sound that is fascinating but expensive to hear.

For real nerve-racking noise, however, give me the sound of Millie Melon, the child actress, singing her newest operatic extracts from the film "Sing Song in Sing Sing." No, on second thoughts, give me the more tuneful wail of the sirens, played to the accompaniment of a heavy barrage and the whistling of fast-falling bombs.

YOU CAN'T RATION SACRIFICE

Exhibitors have no misgiving,
Concerning Woolton's simple living.
Of ration cards they take no heed,
They still get all the tripe they need.

COO—A COUP!

SO we read in the week-end Press that because of the new dress restrictions, British production will have to close down. British production has always seemed the easiest thing we ever knew at closing down. British production was almost extinct because of the people (and you can write to them in the States and ask them) who managed to get too much capital. British production nearly expired because of the war; British production was almost finished because the Government would, or wouldn't, finance it—we forget which, and now British production will finally come to a stop because we haven't enough margarine coupons.

To think of us closing down for a few margarine coupons when in the great days it took a couple of million pounds to do it! But what prospects boys, providing we can come to some arrangement with the Hays Office and the Board of Film Censors. Think of the billing:—

"Dorothy Lamour, more glamorous, and one coupon less than ever, in three coupons worth of sarong."

"Hedy Lamarr in 'Extase'—no coupons required."

"Mae West will not appear to-night—we've run out of coupons."

And who is going to be England's first no coupon girl or, if the Censor objects, England's least coupon cutie?

VEIDTAL

"BECAUSE he feels that in the troubled world of to-day a message of hope and faith is greatly needed," says a publicity sheet, "Conrad Veidt is working on a deal to produce in Hollywood a stage presentation of 'The Passing of the Third Floor Back,' in which he will star.

"An interesting sidelight is that Veidt, who played the villainous general in 'Escape,' and the even more sinister Torsten Barring in Joan Crawford's starring film 'A Woman's Face,' should want to do a rôle which is practically that of a saint. However, Veidt played the part in England, and had an enormous success."

Should Veidt again want to produce an English version, there are a number of orphan theatres in England, his adopted land, he can still adopt.

Greta Gynt, who stars in THE COMMON TOUCH, a British National Production for Anglo-American release.

C.E.A. COUNCIL MEETING AT LLANDUDNO

Important Features of the Agenda

WAR DAMAGE PROBLEMS

THE War Damage Act as it affects exhibitors; the labour problem arising from de-reservation possibilities and the coupon system of clothes rationing in relation to attendants' uniforms were among the chief subjects discussed at yesterday's meeting of the C.E.A. General Council at Llandudno.

Minor matters were suggestions from branches re quota films and a protest from Devon and Cornwall branch against the inaccessibility of places such as Llandudno for the holding of General Council meetings.

Since the submission of Norman Hart's report on the War Damage Act to the General Council last month, Lt.-Col. S. K. Lewis, president of the Association, has given an undertaking on behalf of members that they will insure seating, etc., should it be held eventually that movable fixtures are insurable under Part II. This was formally reported with other discussions to the delegates as well as a resumé of the application of the Landlord and Tenant (War Damage) (Amendment) Bill by Norman Hart.

Reservation Problems

Negotiations with the Ministry of Labour on the subject of reservation of projectionists and registration of women and male employees at 40 and 41 were also discussed on a report of the General Purposes Committee and the Reserved Occupations Sub-Committee. Statistics compiled up to date were also commented upon.

Quota Amendment

Devon and Cornwall's submission on the quota situation was that the age limit of films should be extended and that short and long films be considered under one heading.

Nominations to the Cinematograph Films Council were decided upon, and the request by the War Office for a nomination to take the place of Theo Fligelstone as hon. adviser to the Eastern Command, and for a further nomination for the South Eastern Command were dealt with.

FOUGHT FIRE WITH STIRRUP PUMPS

Blaze at Bath Odeon Kinema

Fire watchers at the Odeon Kinema, Bath, while patrolling the building in the early hours one morning last week found that a fire had broken out in the gramophone room near the balcony.

Assisted by policemen, the fire watchers attacked the outbreak with stirrup pumps and kept the flames in check till the fire brigade arrived.

The fire was confined to the one room, but some plaster fell on to the balcony when a ceiling collapsed.

S.O. LEVY IN WILTSHIRE

Exhibitors to See County Council

The question of a variation in the charity payments by kinemas opening on Sundays is being considered by the General Purposes Committee of the Wilts C.C., and a deputation of exhibitors will meet a sub-committee on Tuesday next, June 17, to discuss the matter.

Some time ago the committee put forward suggestions to alter the present rate of the contribution, but after representations by the C.E.A. decided to adhere to the terms already in operation.

The licence of the Royal Kinema, Wallgate, Wigan, has been transferred from Mrs. Nixon to David Noah.

BOARD OF TRADE ISSUES A QUESTIONNAIRE

Precise Information Wanted on Operators' Situation

A QUESTIONNAIRE, designed to elicit all necessary information regarding the technical qualifications of projectionists and the relative importance of their employment, is in course of preparation by the Board of Trade and will be sent to every exhibitor in Great Britain shortly.

It will require information of a particular type and will be designed with the aim of obtaining exact answers to the questions set out.

Replies will be correlated, and upon the results the policy to be pursued with regard to dereservation will be carried out.

This news was conveyed to the C.E.A. General Council yesterday by the president (Lieut.-Col. S. K. Lewis), having been received from Lord Terrington, principal assistant at the Ministry of Labour, during an interview accorded to a C.E.A. deputation last week.

The deputation, which consisted of Lieut.-Col. Lewis, W. J. Speakman, H. P. E. Mears, E. J. Hinge, W. R. Fuller, R. E. Crow, S. Hart, R. H. Dewes and Arthur Moss, had, after many contacts with the Ministry, pressed for an early decision on a problem which had become urgent.

The case was submitted by Lieut.-Col. Lewis on behalf of the deputation.

Lord Terrington, who was accompanied by W. V. Sharp, of the Ministry of Labour, and by Mr. Cohen and Simon Rowson, of the Board of Trade, explained the reasons for delay in reaching a decision.

This, he said, was unavoidable, but the present standstill situation regarding the call-up of operators would remain for the present pending a final settlement of the problem. The process of the questionnaire had been initiated by Mr. Cohen.

The C.E.A. leaders undertook to facilitate a prompt return of the questionnaire in view of the necessity for an early reply, by urging members to complete and return the form with the utmost despatch.

WHAT *YOUR* PENNY MEANS

Workers' Aid for the Red Cross

Contributors to the Red Cross Penny-a-Week Fund have now raised three-quarters of a million pounds, all in pennies—180 millions of them.

The value of this effort of Britain's workers in support of the Red Cross is best illustrated by stating that their contribution is sufficient to cover the cost of the following:—

100 Emergency operating theatres.
200 Ambulances.
200 Six-seater fully-equipped ambulances.
250 Anæsthetist's tables.
300 Completely equipped X-ray apparatus.
1,000 Stretchers.
100,000 Blankets.
500,000 Food parcels for prisoners of war.

In point of fact, the £750,000 contributed through the Penny-a-Week Fund, and much more besides, has already been spent and the need is as urgent as ever.

Readers who wish to help should write to the Secretary, Red Cross Penny-a-Week Fund, 89, Kingsway, London, W.C.2.

STOCKPORT ASKS FOR S.O.

Wally Baker Sets Ball Rolling

Wally Baker, hon. secretary of the Stockport Cinematograph Exhibitors' Association, and general manager of the Empress, Heaton Norris, personally called on the Town Clerk of Stockport on June 4 and lodged with him a letter and a certificate by the competent military authority declaring the expediency of opening kinemas on Sundays in that area. A request was made for the Town Clerk to take preliminary steps for obtaining an order in council.

Mr. Baker has acted on his own initiative because owing to the absence of A. E. Wright, of the Plaza, who is chairman of the local exhibitors' association, it has not been opportune to call a meeting.

Northern Ireland

BLITZ AFFECTS BUSINESS

Ulster Experience

Business is definitely not good in Northern Ireland as a result of recent incidents and the consequent removal of a large number of people to evacuation areas. It may be necessary for some houses to close down for the summer months at least, as when the usual summer migration is added to evacuation there will be few people left in certain areas. On the other hand, some houses state that whilst not doing as well as expected, they have a fair amount of business.

Tram Times Altered

The White Cinema Club deputation which recently called on Belfast Transport Committee to complain that business was adversely affected by the restriction on late trams and buses, has met with success. It is understood that a new and later last tram and bus schedule is in course of preparation and will be announced as soon as completed.

Ready and Open

After having suffered as a result of the first "blitz" on Belfast, the Capitol on the Antrim Road has been repaired and has been reopened. It can now be revealed that the staff did remarkably good work and were able to save the building.

Elected Again

John Hunter, the well-known Limavady exhibitor, has been re-elected chairman of the Town Council. This will be his thirteenth year of office. He has just held a midnight show in aid of the Lord Mayor of Belfast's Air Raid Relief Fund and has been able to hand over £51.

Truant Children at Kinemas

COMPLAINT OF EDUCATIONISTS

Birkenhead Watch Committee has declined to accede to a request received from the Education Committee that the Watch Committee should assist in preventing school-children from attending kinema performances during the hours when they should be in school.

Between April 1 and May 9, it was disclosed, 2,088 children were found in local kinemas when they ought to have been in school.

At the Town Council meeting on June 4 an endeavour was made to get the Watch Committee to consult with the Education Committee on the matter. It was suggested that the Watch Committee was shirking a responsibility which had been allotted to it several months ago. Kinema licences ought also to be brought into the consultations.

The attitude of the Watch Committee was stated by Coun. Mrs. Mercer, who said they would be willing to co-operate with the Education Committee. The trouble was attributed to the fact that many children were being brought home after having been evacuated and had not resumed school.

An undertaking was given that the problem would be investigated.

FIFESHIRE EXHIBITOR'S DEATH

The death occurred last Sunday morning of Peter Timmons, brother of Provost Tom Timmons, of Lochgelly. Peter was for many years managing Tom's halls in Fifeshire and was a well-known figure to all the kinema people in Fifeshire and further beyond.

Aged 68, Peter saw service as a sergeant in the last war and gained the D.C.M.

TRADE AND COUPONED CLOTHING

Studios May Be Exempted

The impossibility of requiring that margarine coupons be surrendered in order to obtain dresses and costumes for film and theatrical productions is now being admitted by the Board of Trade, which is at present considering a method which will not hamper film production while instituting safeguards against abuse.

Representations have been made by producers and artistes and a scheme for allowing supplies without coupons is expected shortly.

The plan put forward tentatively by the Board of Trade that uniformed employees should surrender coupons on a weekly or monthly basis was characterised by a leading exhibitor as absolutely impossible to carry out. "Employees will not surrender coupons for clothes they are compelled to wear at their work," he said.

"Usherettes even wear out clothes very quickly and after obtaining her uniforms for a year she would hardly have enough coupons for a pair of stockings."

He added humorously: "The only hope is to dress doormen in boiler suits," which are unrationed.

M-G-M DEAL FOR TWO FILMS

Richard Norton and Lord Warwick Interested

Negotiations have been completed between M-G-M and Mercury Pictures, Ltd., for the production of two films for release in this country by M-G-M.

The Board of Mercury Pictures includes the Hon. Richard Norton, the Earl of Warwick, S. Galperson and Gerald Freeman.

It is understood that the first subject will be a comedy of which Michael Arlen is writing the script.

Another Film Man for the R.A.F.

William Martin, one of the most popular men on the road, and who has been associated with Eddie Burns with RKO-Radio for some years, left Bothwell Street to join the R.A.F. This is the third man out of the Glasgow office who is now on Service

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JUNE 12 AND WED., JUNE 18

Thursday

Atlantic Ferry (*Warner*)

Phœnix Theatre. 2.30 p.m.

Cast: Michael Redgrave, Valerie Hobson, Griffith Jones, Margaretta Scott, Hartley Power, Bessie Love, Milton Rosmer, Frederick Leister, Edmund Willard, Henry Oscar, Frank Tickle, Felix Aylmer. **Director:** Walter Forde.

"Atlantic Ferry," the second production in Warner Bros.' new project of big British pictures, is the romantic story of the first steamship to institute regular sailings between England and America, and the far-seeing people who brought it into being.

Griffith Jones and Michael Redgrave are seen as David and Charles MacIver, young Liverpool shipowners whose first steamship is a failure. David refuses further speculation on steam, but Charles knows that steam must replace sail. He embarks on one of the notorious coffin ships for America, hoping to find assistance, but when the ship goes down in a storm he is presumed lost. Through Mary Ann Morison (Valerie Hobson)—daughter of the Glasgow Comptroller of Customs—with whom he falls in love, David is about to ratify a new partnership when Charles, who was saved from the sea, arrives with Robert Napier, the marine engineer, and Cunard.

Charles and his friends build the *Britannia*, and with Mary he sails in her on her maiden voyage. They fall in love, but remain loyal to David who, while warning the *Britannia*, on her return journey, of a buoy adrift in the fog, is killed. Mary and Charles find happiness together.

Monday

The Great Train Robbery (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: Bob Steele, Claire Carleton, Milburn Stone, Helen MacKellar, Si Jenks, Monte Blue, Yakima Canutt. **Director:** Joseph Kane.

A new type of action drama is presented in Republic's "The Great Train Robbery." The train itself is bodily spirited from its tracks somewhere on the prairie, although a little time previously Dad Halliday, station agent at Coyote Wells, had heard the whistle of the "Comanche" as it thundered through the town in the night. It vanished completely between that point and Canyon City. There are no spurs of the road between Coyote Wells and Canyon City, and the track is a single line all the way; yet the pursuit train does not overtake it.

This intriguing situation gives rise to the plot complications in one of the most stirring action films presented this season. The mystery requires the combined efforts of such stalwarts as Bob Steele and Monte Blue to defeat the machinations of the train pirates headed by Milburn Stone. Of course, there is a romantic complication, which is provided by Claire Carleton.

Sis Hopkins (*British Lion*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna, Susan Hayward, Katherine Alexander, Elvia Allman, Carol Adams, Lynn Merrick, Mary Ainslee, Charles Coleman, Andrew Tombes, Charles Lane, Byron Foulger, Betty Blythe and Frank Darien. **Director:** Joseph Santley.

Said to be the gayest, maddest piece of fun to come out of Hollywood this season "Sis Hopkins" introduces Judy Canova in the title role as a country miss who misunderstands the newspaper caption announcing the retirement of her rich uncle, Horace Hopkins, and construes it to mean that he is penniless and out of a job. She therefore writes to him inviting him to come and live on her farm. To repay Sis' generous hospitality which has touched his heart, Uncle H (played by Charles Butterworth) invites his country niece to come and live at his home.

"Sis" finds it difficult to understand city ways, and becomes a thorn in the flesh of her cousin, Carol (Susan Hayward). A couple of Carol's catty girl friends persuade Horace to send Sis to college, knowing that this will further humiliate Carol. Ensconced none too comfortably in a collegiate setting, Sis, of course, creates something of a sensation. She proceeds, first of all, quite unconsciously to win the heart of her snobbish Cousin Carol's sweetheart, millionaire playboy Jeff Farnsworth (played by Bob Crosby, brother of Bing) and Carol retaliates by inducing Sis to take part in a cheap strip tease burlesque show by making her believe she is participating in a sorority initiation.

"Professor" Jerry Colonna (played by himself) not only helps her out of this predicament but induces her to enter the cast of the college musical comedy, and she makes such a hit that many of Carol's choice songs are switched to her. This widens the rift between the cousins, and a hilarious series of circumstances place Sis in the toils of the law—from which she extricates herself with perfect ingenuity.

A feature of the picture is a spectacular patriotic musical finale entitled "That Ain't Hay, It's the U.S.A.," executed by an orchestra of sixty musicians, a chorus of twenty-four, and the principal, Judy Canova sings three contrasting numbers—an Egyptian love lament, a Louis XVI minuet, and an up-to-date jazzy song, not to speak of a selection of operatic arias and songs which should delight all lovers of music.

Tuesday

Barnyard Follies (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: Mary Lee, Rufe Davis, June Storey, Jed Prouty, Victor Kilian, Joan Woodbury, Carl "Alfalfa" Switzer, Robert Homans, Dorothy Harrison. **Director:** Frank McDonald.

"Barnyard Follies" marks Mary Lee's first starring picture in which she is seen as the spirited leader of the 4-H Club orphans who try to get "Pappy" Cheshire out of trouble by staging a benefit show which the heavy Jed Prouty tries to wreck in a hundred dastardly ways. Rufe Davis, a former radio star, who adopted the screen a coupie of years ago, is also very much in evidence with the hens, turkeys, cows, goats, children and other radio entertainers like himself. He is said to give a very good rendition of a song entitled "Mama Don't Allow No Mountain Music," and when he isn't doing his barnyard imitations, he is the country handyman who runs the farm lorry for the orphanage.

Love interest is centred round June Storey and Ralph Bowman. Other members of the cast who give very good performances are the Our Gang Kids and their ring-eyed dog, Pete.

Behind the News (*British Lion*)

G.-B. Private Theatre. 2.30 p.m.

Cast: Lloyd Nolan, Doris Davenport, Frank Albertson, Robert Armstrong, Paul Harvey, Eddie Conrad, Harry Tyler. **Director:** Joseph Santley.

Triumph of the idealistic principles of true journalism is the theme of this story of a young journalistic graduate who brings his ideals to a big city newspaper. The "cub," Frank Albertson, is taken under the wing of ace reporter Stu Woodrow (Lloyd Nolan), who tries to show Jeff that his ideals are not worth a sou on a big newspaper sheet. When Jeff refuses to accept Stu's hard-boiled theories, Stu, in order to save Jeff from future disillusionment, tries through ingenious methods to force him to quit the paper.

However, it is Jeff who turns the tables on the more experienced pressman. With all odds against him, he saves an innocent man from the electric chair, chalks off a murder and bribe charge against a crooked district attorney, and through his persistent faith and justice opens Woodrow's eyes to his way of thinking. A charming love story, with Doris Davenport as the target of Nolan's affections, heightens the film and adds dramatic suspense.

Wednesday

Petticoat Politics (*British Lion*)

G.-B. Private Theatre. 11 a.m.

Cast: Roscoe Karns, Ruth Donnelly, Spencer Charters, George Ernest, Lois Ranson, Polly Moran, Paul Hurst, Pierre Watkin, Alan Ladd. **Director:** Erle C. Kenton.

Republic's irrepressible Higgins Family is said to score again in "Petticoat Politics," once more faithfully presenting the prototype of so many normal families, which may in part account for the tremendous strides in popularity made by this series.

Roscoe Karns is the brow-beaten, harried paterfamilias whose brood adore him even though they appear to walk over him at times. Ruth Donnelly, widely beloved as a comedienne, proves herself capable of work of a much larger scope as the mother of the little group. Lois Ranson, always lovely and winsome, is said to be ideally cast as Betty H., and George Ernest is reported to do equally well as Sid, her young brother. Spencer Charters is said to be so realistic in his rôle of Grandpa Higgins.

Citadel of Crime (*British Lion*)

G.-B. Private Theatre. 2.30 p.m.

Cast: John Wayne, Frances Dee, Edward Ellis, Wallace Ford, Ward Bond, Harold Huber, Alexander Granach, Barnett Parker, Ed Stanley. **Director:** John H. Auer.

All the elements of sound drama and first-rate entertainment are said to be presented in the picture, which has John Wayne in the leading male rôle as a big, awkward, ungainly young country lawyer with a high ideal of justice. When that ideal threatens to be trampled in the dust, he sets about to prove that the sincere small-town boy can outsmart the slickest of the city slickers. Frances Dee plays the rôle of Sabra Cameron, daughter of an unscrupulous political boss, played by Edward Ellis, who successfully indicates a dual nature; one side of him unscrupulous and bitter, and the other—the side that touches his beloved daughter—warm and kindly. Harold Huber is said to excel as a dandified and illiterate gangster, and Barnett Parker's comic portrayal of the butler, is said to be inimitable.

Washington Melodrama (*M-G-M*)

Cambridge Theatre. 2.30 p.m.

Cast: Ann Rutherford, Kent Taylor, Frank Morgan, Fay Holden. **Director:** S. Sylvan Simon.

Blackmail and murder mystery in the thunder of national events in Washington to-day highlight "Washington Melodrama," which is enlivened by gay musical spectacles in a fashionable night club. These, under the tinsel, have a sinister bearing on the gripping plot. The picture brings a group of the studio's younger players, being groomed for stardom, together in the most important rôles in their careers to date. Ann Rutherford has her first important romantic lead, opposite Kent Taylor. Frank Morgan returns to straight dramatic rôles to play a millionaire philanthropist who finds himself tangled with intrigues and a homicide.

Settings are elaborate, including the roaring offices of a tabloid newspaper and reproductions of noted spots in Washington, a gorgeous night club, in which a great glass tank rises from the floor that the audience, given fish-poles, may "fish" for beautiful girls, a millionaire's home, modernistic apartments and other lavish detail.

Pimpernel Smith (*Anglo-American*)

Phœnix Theatre. 2.30 p.m.

Cast: Leslie Howard, Hugh MacDermott, Mary Morris, Francis Sullivan. **Director:** Leslie Howard.

British National's much-looked-for Leslie Howard attraction promises to be one of the most important subjects of the year. Advance reports speak in glowing terms not only of the production and the direction and acting of Leslie Howard, but of the excellence of the story and of the thrills and comedy it contains. Leslie Howard who broke box-office records with his performance in "Scarlet Pimpernel," is seen in this subject as a modern equivalent of the famous French revolutionary "Houdini." He appears as a Cambridge professor helping refugees just before the present war to escape from Germany. The picture is said to have comedy and excitement, and the cast is a tremendously strong one. Mary Morris appears as the daughter of a Polish editor, arrested for his Left Wing tendencies by the Nazis. Francis Sullivan is the head of the Gestapo, and Hugh MacDermott and a host of other well-known artistes are also in the cast. "Pimpernel Smith" is British National's most ambitious production to date and great things are expected from it.

A scene from the British National production PIMPERNEL SMITH (Anglo-American), with Hugh McDermott and Leslie Howard

Bob Steele and Claire Carleton in THE GREAT TRAIN ROBBERY, an exciting mystery drama (British Lion)

RKO-RADIO'S ALL-STAR OUTPUT

Eight Major Films Ready

NEW GINGER ROGERS SUBJECTS

MAINTAINING its policy of the past several months, RKO-Radio is preparing for early presentation eight of the greatest features ever handled by a major renting house at one time.

Following her prize-winning performance in the title rôle of "Kitty Foyle," Ginger Rogers is now playing the starring rôle in "Tom, Dick and Harry," which is nearing completion under the direction of Garson Kanin, who made the record-breaking "Bachelor Mother." The star is surrounded with a great cast of box-office favourites, including such well-favoured personalities as George Murphy, Burgess Meredith and Alan Marshal.

New Hitchcock Film

Another great feature in the final stages of editing, "Before the Fact," teams Cary Grant and Joan Fontaine under the direction of Alfred Hitchcock. Sir Cedric Hardwicke plays the leading supporting rôle in the new film which ranks among the foremost on RKO-Radio's current schedule.

British Production Ready

Executive-producer William Sistrom has now completed "Dangerous Moonlight," the Anton Walbrook starring production, which features Sally Gray in the leading feminine rôle.

"Dangerous Moonlight" is a topical romantic drama offering the leading players outstanding opportunities for displaying their recognised histrionic abilities. Derrick de Marney, Percy Parsons, Keneth Kent and Cecil Parker play supporting rôles. Brian Desmond Hurst directed.

Anna Neagle in "Sunny"

Third in the great line-up of musical-romances to feature Anna Neagle, "Sunny," under the directorial and production guidance of Herbert Wilcox.

Considered to be even more entertaining than "Irene," "Sunny" presents in support of the star such great artistes as Ray Bolger, John Carroll, Edward Everett Horton and Grace and Paul Hartmann, the famous American dance team.

"They Met in Argentina"

Another in the great new RKO-Radio line-up is "They Met in Argentina," which offers Maureen O'Hara, James Ellison and Alberto Vilo in the principal rôles in a superb musical comedy romance. Lou Brock, responsible for the film "Flying Down to Rio," also produced "They Met in Argentina."

"Citizen Kane"

Completed a few weeks ago, "Citizen Kane," the Orson Welles starring vehicle, has been praised by the American national Press not only as a great and unique production but one with terrific box-office values that is sure to rank among the most sensational features ever to emanate from Hollywood. Apart from playing the leading rôle, Welles also produced and directed "Citizen Kane."

New Leon Errol Comedy

Leon Errol, one of the greatest comedy attractions in motion pictures, plays the leading rôle in "Hurry, Charley, Hurry."

Second "Scattergood Baines"

Scattergood Baines, the great fictional character introduced in the film of the same name recently Trade shown by RKO-Radio, will again be featured in a new production entitled "Scattergood Pulls the Strings." Guy Kibbee will again enact the title rôle.

A branch of the Odeon Services Club, the aim of which is to create in all parts of the country a Hospitality Exchange for lonely men of the Services, has been formed by C. E. Stead at the N. Finchley Odeon.

TOGETHER FOR THE FIRST TIME IN PICTURES
— A BRILLIANT COMEDY TEAM

GORDON HARKER
SYDNEY HOWARD
IN

"ONCE A CROOK"

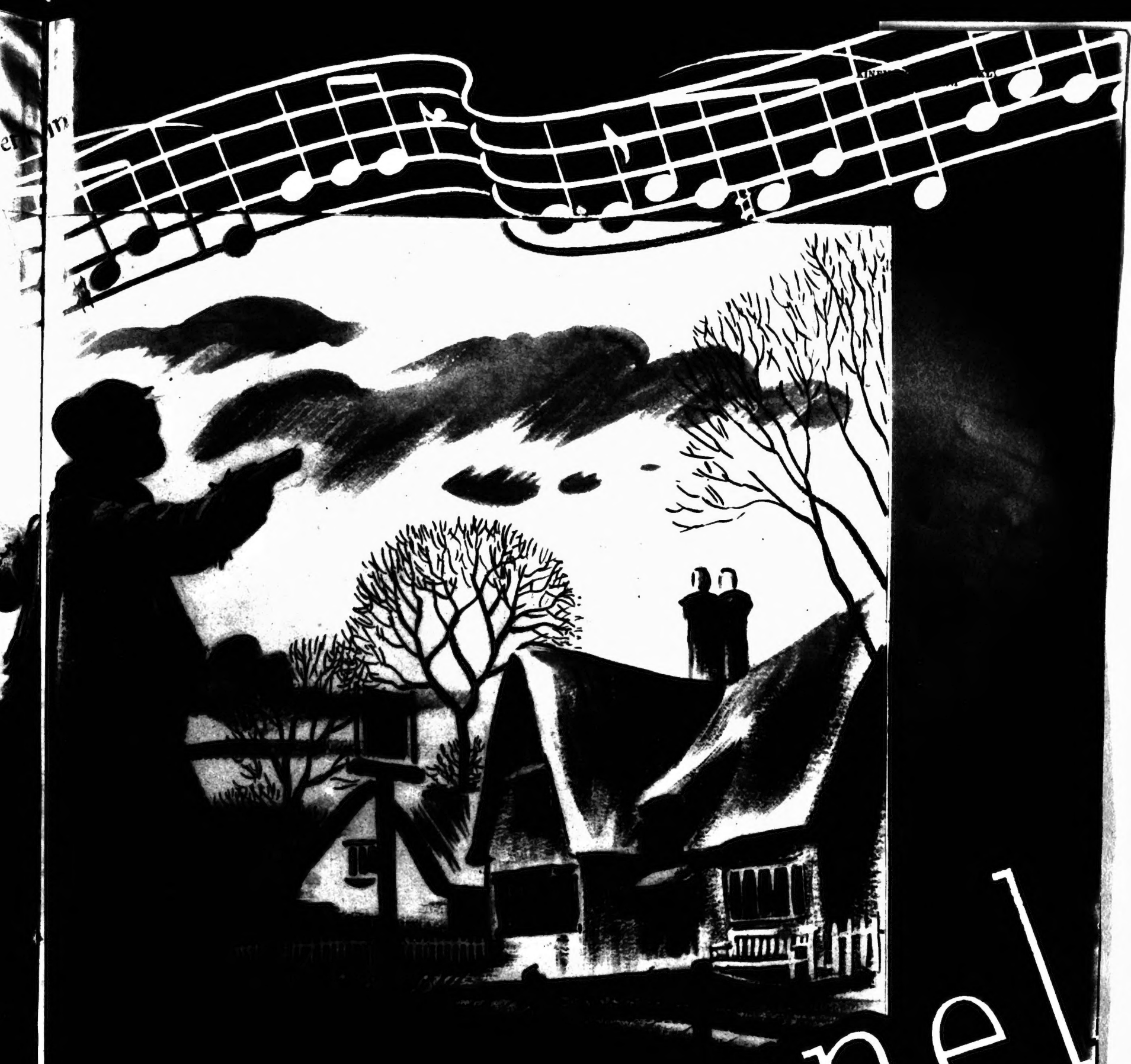
with
[illegible] PETTINGELL CARLA LEHMANN
Directed by
HERBERT MASON
Made at the GAUMONT BRITISH STUDIOS London
MAURICE OSTRER in charge of production
Produced by EDWARD BLACK
Adapted from the play by EVADNE PRICE & KEN ATTIWILL
Screen play by ROGER BURFORD
A TWENTIETH CENTURY PRODUCTION
Released by

20th CENTURY

KINEMATOGRAPH WEEKLY June 12, 1941

LESLIE HOWARD

Producer Director: LESLIE HOWARD
Scenario: T. de GRUNWALD · ROLAND PERTWEE
IAN DALRYMPLE · A G MACDONNELL



Pimpernel Smith

"BEHIND THE NEWS"

Laid against a colourful background of a great newspaper office, Republic's BEHIND THE NEWS, which British Lion is Trade showing on Tuesday afternoon, tells of the victory of an idealistic pressman against corrupt local government. Lloyd Nolan, Doris Davenport and Frank Albertson are featured

"CITADEL OF CRIME"

Scenes from Republic's CITADEL OF CRIME, which is heralded as a production of box-office value and showmanship opportunity. This dramatic picture, which features John Wayne, Frances Dee and Edward Ellis at the head of a notable cast, will be Trade shown by British Lion on Wednesday afternoon

RESERVATION PROBLEMS AT PORTSMOUTH

Exhibitors Demand More Vigorous Measures

NEED for a more vigorous campaign for the reservation of operators was strongly stressed at the monthly meeting of the Portsmouth branch on June 4. The matter arose on the letter sent by S. K. Lewis, the President of the Association, to Ernest Bevin on May 28 asking him to settle the question at the earliest possible moment. Charles Clark presided.

Coun. H. P. E. MEARS said he was hoping that the committee set up to go into this matter would have met, and he for one would have proposed that this letter should have been sent months ago. To leave it to this late hour was very bad.

The kinema Industry was one of the most important in the country and he hated to think what would happen if the only relaxation that the working public could get to-day was barred to them through some neglect in seeing that the necessary personnel was available. It was no good approaching the Labour Exchanges about the calling up of their staffs.

A. LEVISON: Do I understand you to say there has been no committee meeting on this staff question at all?

Coun. MEARS: One in the early days.

The CHAIRMAN said he had no doubt they all anticipated that the vital question of the reservation of their staffs would have been taken up with the greatest vigour and energy in order that they might remain in business and that the public morale should be maintained. Were they satisfied that that had been done?

One very important factor that had emerged was that the circuits had made independent application apart from the C.E.A. That, to his mind, was rather ominous, because it looked as if they were not satisfied with the manner in which this important matter was being dealt with. The question should be pursued with greater vigour.

Coun. MEARS said the circuit point of view was that somebody had got to do something in the matter, and they were not satisfied. He was on the committee of officers, and that committee had not met, and something had to be done about it. They could not expect the people in Whitehall to know that their staffs were being taken away every day unless the position was forcibly put before them. The survival of the fittest in the Industry was not good enough.

F. B. B. BLAKE said that instead of the president of the C.E.A. tackling things from one end and the circuits tackling things from another, the problem should have been tackled by all concerned together.

Coun. F. J. SPICKERNELL said it was agreed at Nottingham that the sub-committee dealing with this matter should be empowered to carry on negotiations and to come to a decision if necessary, without reference back to the General Council.

Coun. MEARS: Well, the committee never met.

The VICE-CHAIRMAN (W. Elliott) said it was rather significant that their friend Mr. O'Brien was also telling them that they were not getting on with the job.

Correspondence Not Enough

F. B. B. BLAKE said he could not altogether agree that nothing had been done, because there had been continuous correspondence with the Ministry with regard to the reservation of operators, but he did not think that sufficient pressure had been brought to bear. The last letter written by Mr. Lewis was an excellent one and had gone to the fountain-head but so far only an acknowledgment had been received.

C. B. FOWLIE moved that a resolution be sent to the General Council insisting that the committee should act forthwith and that the campaign for the reservation of operators should be pursued with greater vigour and energy in view of the urgency of the matter and the necessity for maintaining working staffs to keep the theatres open.

R. DAVIES BEYNON seconded and the proposition was carried.

Not Protected

R. SMITH asked whether there was any protection against the Government taking their operators away for other jobs, but the CHAIRMAN pointed out that they could not stop that, as the kinema Industry was not a protected industry.

The question was also raised as to the registration of women, and the Secretary (A. DANIELS) said that the reply from the Ministry of Labour was that each case would be treated on its merits by the Selection Committee following registration.

The CHAIRMAN said that after the female members of their staff had registered they were called up for interview and they should then state what their present employment was, so that all the circumstances could be taken into consideration.

Film Transit

A letter was received from A. H. D. MIDDLETON, of the Marmion Film Transport, reminding the branch that the contracts for the carriage of films expired on June 4 and asking the branch to approve of new contracts being entered into at a flat rate charge of 30s. per week per theatre for a term of three years.

Mr. Middleton stated that the branch granted an increase of 15 per cent. in February, 1940, on the old rate of 25s. to meet the extra wages costs imposed by the Road Haulage Act, but the branch would appreciate that owing to the war their operating costs had heavily increased, whilst at the same time their income had been greatly reduced owing to the closing of so many halls in the district.

Contract Accepted

The CHAIRMAN said that the previous increase of 3s. 9d. per week was not to meet increased war charges but was entirely due to the extra costs imposed by the Road Haulage Act, and he thought the present demand of 1s. 3d. to meet war costs was very modest when they considered how other charges had gone up.

Coun. MEARS said personally he thought the transport company were treating them very generously, and he formally moved that the contract be accepted.

C. B. FOWLIE seconded, and this was carried.

Appreciation

R. DAVIES BEYNON said that he thought that was a suitable opportunity to pay tribute to the drivers who went through very terrifying experiences to deliver their films, and W. ELLIOTT added that the van had had some very narrow escapes.

F. B. B. BLAKE moved that a donation of £5 be made to the drivers as a mark of their appreciation, and this was seconded by Coun. SPICKERNELL and carried.

War Damage

Attention was drawn by Coun. F. J. SPICKERNELL to the position of kinemas under the War Damage Act, and he pointed out that members could save themselves a considerable sum in premiums by following the advice of the C.E.A. solicitor that heating, seating and protection were part of the hereditament and would be covered by the Inland Revenue assessment of the building. All they had to insure outside of that would be curtains, carpets, and similar furnishings.

Rating Rules

The CHAIRMAN said that he had approached the local Rating Officer as to the position, and his advice was that machinery and plant were included in the rating assessment. This covered electric fittings and switchboards, but the Rating Officer stated that kinema projectors, together with seats, were definitely excluded from the assessment and were therefore insurable under Part II of the Act.

Since then, however, they had had this gesture from the Board of Trade, on being approached by the C.E.A., that they would hold exhibitors covered for seating and other movable fixtures, until a definite ruling had been given upon the matter, provided the C.E.A. would give an undertaking on their behalf that they would pay the back premiums if it was decided that these things were to be insured.

The SECRETARY said that he had been in contact with the Hampshire branch on the matter and they had obtained a ruling from the Rating Valuer of the Hampshire C.C. that their assessments included heating, power and lighting plant, but excluded projectors, sound apparatus, ticket machines and furnishings.

It was stated that acting on the information given by the rating authorities several members had already paid premiums under Part II of the Act, prior to the decision of the Board of Trade, but it was pointed out that those who had overpaid on the first premium could have that adjusted on the next.

Coun. MEARS remarked that kinemas could not be assessed as such without their seating, and therefore he considered they were covered by Part I of the Act.

The Limit for Repairs

With regard to the reconstruction and repair of kinemas damaged by enemy action, the CHAIRMAN said that he wrote to the General Secretary (W. R. Fuller) for advice, because it was a very serious matter if they were not allowed to carry out bomb damage repairs without a licence, nor to spend more than £100 in any one year. That would practically mean the closing down of kinemas in vulnerable areas.

The gist of Mr. Fuller's reply, however, was that the limit of £100 was not intended to apply to repairs for the purpose of making premises wind and watertight, but new materials must not be used, and such work must be repairs and not replacements. A door, for instance, might be repaired but not replaced.

The attitude of the Ministry was that they recognised first the need for dwelling-houses to be prepared, secondly, for food shops and the like, and thirdly, places of entertainment, owing to the necessity for maintaining morals.

Mr. CLARK added that if other Ministries could be persuaded to adopt a similar attitude they would be relieved of all their anxieties with regard to their staff.

Shifting Hands

Reference was made to the question of staff poaching, which was brought up at a previous meeting, and it was stated that a satisfactory explanation had been given, but Coun. MEARS moved a resolution deprecating any poaching of staff, and asking that in the case of blitzed theatres members should be requested to communicate with the manager of the theatre before taking any action whatever.

R. DAVIES BEYNON seconded, and the proposition was carried, it being suggested by Mr. BOSCOTT that in the event of members of staffs seeking a position at other theatres the same procedure of consulting the manager of the theatre should be applied.

Continued at foot of columns 3 and 4.

Merle Oberon and Melvyn Douglas in a scene from THAT UNCERTAIN FEELING, a United Artists presentation

Birmingham Fire Chief Warns Exhibitors

WOLVERHAMPTON S.O. HOURS AGREEMENT

AN agreement on the conditions of Sunday opening at Wolverhampton, and the extension of Sunday hours in Warwickshire were reported at the last meeting of the Birmingham and Midlands Branch of the C.E.A., over which C. H. Russ presided.

It will be recalled that at the previous meeting of the branch it was reported that while conditions of Sunday opening had been agreed between the Wolverhampton Watch Committee and the Branch, the Council had decided that the licences should not be issued until grievances expressed by the N.A.T.K.E. regarding terms of employment had been remedied.

The CHAIRMAN announced that the Negotiating Committee set up by the branch had met the N.A.T.K.E., and reached agreement.

It was agreed that this should be ratified, and the secretary was authorised to sign it on behalf of the branch.

S.O. Limitation

The SECRETARY reported upon the negotiations which had taken place following upon the decision of the Warwickshire C.C. to restrict the hours of Sunday opening to between 7 and 10 p.m. as and from May 1 last. As a result, an extension had been secured, and the hours of opening in Warwickshire are now from 4 to 10 p.m.. Capt. S. W. CLIFT and RODERICK BAKER were heartily thanked for their services in connection with these concessions.

Call-Up of Operators

In his report of the meeting of the General Council, Lt.-Col. S. K. LEWIS (National President) dealt with the reservation of operators, outlining the negotiations between the C.E.A. and the Ministry of Labour and the Board of Trade.

He emphasised the fact that as far as discussions had gone, it was obvious that no sudden call-up of projectionists would take place. Projectionists could therefore wait without any apprehensions that they were imperilling their prospects in other civil occupations until the result of the discussions between the C.E.A. and N.A.T.K.E. with the Government departments were known.

Fire Chief's Warning

The SECRETARY read a letter he had received from the Chief Officer of the Birmingham Fire Brigade, pointing out that the regulations in respect of the employment of fire attendants at certain kinemas in the city were not being complied with.

It was pointed out that this was a matter of great importance and that members should give it their immediate attention. Difficulties arising out of the shortage of staff were also mentioned, and a committee was appointed to meet the Chief Officer of the brigade in order to ascertain what alternative arrangements could be made. This will consist of C. H. Russ (chairman), E. B. Gold and A. G. May.

Local C.T.B.F.

A letter was received from B. T. Davis, hon. sec., Birmingham and Midland Trade Benevolent Fund, requesting permission for a collection to be taken in the kinemas to assist in the building up of a reserve fund to meet the heavy demands anticipated after the war. Subject to the approval of the managements concerned, the branch granted the permission asked for. It was, however, thought it might be advisable to alter the date suggested for the collection, and the matter was referred for further consideration.

Well Done, Wolverhampton!

H. F. CORNFORTH reported that a cheque for £300 had been received by the hon. treasurer of the fund on account of the proceeds of the recent Wolverhampton Kinema Ball. The organisers of this successful function were heartily congratulated on the magnificent results achieved.

Sunday Films

Mr. Cornforth also reported that the Birmingham Sunday Films Committee had held its usual monthly meeting, when only one of the films reviewed was considered unsuitable for Sunday showing.

COMEDIAN'S GAGS AT WIGAN

Watch Committee's Criticism

Criticisms of a revue show at the Hippodrome, Wigan, have been engaging the attention of the local Watch Committee.

John Worswick, director of Wigan Entertainments Co., Ltd., explained to the Committee that one could not be behind comedians all the time to see that they did not slip in things which were not in the best of taste. He added:—

"When we tell them about it they say that we are antique and ought to live with the times." An endeavour was made to keep the Hippodrome as clean as possible. The show was called "Nights of Gladness."

The Watch Committee appointed a sub committee to frame suggestions.

COMMISSIONAIRES AND COUPONS

Portsmouth also Discusses Gas-mask Rule

Mr. Boscott also raised the question of how uniforms were to be provided in the light of the new Order, and said he was informed that only members of the Corps of Commissionaires would be able to get uniforms without coupons.

Coun. H. P. E. MEARS said that he thought that overalls or uniforms for use in connection with a man's job would be free of coupons, but P. J. MILLSOM said it was definitely pointed out in the Press that coupons would have to be surrendered for uniforms for use in kinemas, the argument being that while their staffs were wearing their uniforms in the theatre they were not using their own clothes.

The CHAIRMAN said that it was up to them to find out from their own individual contractors what the position would be.

Gas Masks Rule

The SECRETARY (A. Daniels) stated that he had gone into the matter of the notices posted at certain kinemas that patrons would not be admitted without their gas masks, and found that this was done entirely by the management without instructions from the local authorities, but after he had pointed out the objection that any such Order should be of a national character and not applied to one particular industry the notices were withdrawn.

Regrading

The SECRETARY also stated that he had sent forward the branch resolutions to the General Council with regard to the grading of kinemas, and had received a reply stating that this would be brought before the Legal and Parliamentary Committee, but he understood that no kinemas had been regraded in consequence of the adjustment of prices. The branch resolution urging that all shorts should be included in the quota was to be discussed by the General Purposes Committee of the C.E.A. and would be on the agenda for the next meeting.

Recruits

A hearty welcome was extended by the CHAIRMAN to Miss Joan Porter (Sandown), R. C. Hawkes (Apollo, Southsea) and R. Smith (Hayling) on their first attendances at the branch meeting.

It was also reported that Mr. Hawkes had taken the place of F. H. Steward as member for the Apollo, and that Mr. Stewart had been appointed as member for the Savoy in place of W. A. Miller.

Notification was received that the Arcade, Portsmouth, and the Tivoli, Portsmouth, had been closed, and that the Wellington Kinema, Aldershot, had been requisitioned by the military authorities.

"BLACK BEAUTY" REMAKE BY MONOGRAM

High Light of Current Pathe Programme

THERE is considerable activity with the Monogram and P.R.C. lots in Hollywood on the production of the important programme which is handled on this side by Pathe. One interesting fact is the decision to make a modern version of that famous winner "Black Beauty."

A cable from Monogram states that "Black Beauty," famous classic by Ann Sewell, which was first produced by Monogram in 1932, and did exceptional business both here and in America, is to be remade in a modern version.

The new streamlined version will have a superlative cast and comes within the special category on the Pathé programme. "Everything possible," says W. J. Gell, "was being done by Scott Dunlap, Monogram production chief, when I was recently in Hollywood to ensure the engagement of a first-class scenarist and an ace director. We are all very confident of the ultimate success of the new version."

"Phantom Killer"

Other news from Monogram deals with the Bela Lugosi film, "Phantom Killer," which is due to arrive here soon. In support of the star, producer Sam Katzman signed Polly Ann Young, Terry Walker and John McGuire for prominent rôles. Joseph H. Lewis will direct.

Dorothy Lee and Evalyn Knapp have replaced Peggy Shannon and Veda Ann Borg in "Roar of the Press," which is now on its way to this country, with Jean Parker, Wallace Ford and Jed Prouty in the leading rôles. Phil Rosen directed. Pathé are to Trade show it at any early date.

"East Side Kids" are to make "Bowery Blitzkreig," an original screenplay by Helen and Al Martin. The "toughies" most recent picture was "Flying Wild," with Leo Gorcey and Bobby Jordan, due for Trade showing by Pathé soon.

Edward Cahn was borrowed from M-G-M, where he has been under contract during the past four years, to direct the production "Redhead" for Monogram. It is to be released by Pathé.

P.R.C. Subjects

P.R.C. have signed Cecilia Parker, of M-G-M's Andy Hardy series, to star in "Gambling Daughters," to go into production this week. The P.R.C. organisation has just completed the script entitled "Desperate Cargo," which is also to take the floor at the same time as "Gambling Daughters."

Lined up for an early start by this producer is "Motor Cycle Squad," with John Miljan, Kane Richmond and Wynne Gibson in the chief rôles, and "Criminals Within," with Eric Linden and Ann Doran starring.

Tommy Trinder Fans?

BOYS STEAL THREE FILMS FROM KINEMA

Films worth £39 5s. stolen from the Trocadero, Southport, resulted in two boys, aged 14 and 13 respectively, facing a charge at the Southport Juvenile Court a few days ago.

When 15-year-old Robert Fishwick, third operator at the Grand, went into the winding room of the Trocadero one evening he noted that five sound films and a metal container had disappeared. He went to the house of the older boy, who showed him the sound track of "Eating Out With Tommy Trinder"—one of the missing films. Fishwick recovered three films and the metal container.

The 14-year-old boy told a detective that he climbed through a window of the kinema during his dinner hour. He wanted the films for his kinematograph. The other boy said it was intended to melt down the films to make wings for model aeroplanes.

Both boys were placed on probation for 12 months and to pay costs totalling 22s.

ODEON STAFF DANCE AT CARDIFF

Despite the war, there was a large attendance at the annual staff dance of the Odeon, Cardiff, held at the Park Hotel. Those present included R. G. Butler (manager) and Mrs. Butler, Lieut.-Col. Brand, Major R. King, Lieut. Clatworthy, L. Denton (former manager, now with the Forces) and Mrs. Denton, together with exhibitors and managers of other kinemas in the area. F. O'Brien acted as M.C. and Mr. and Mrs. Patterson, dance experts, judged the competition for the Odeon Challenge Cup presented to the best exponent of the modern waltz and open to the staffs of all local kinemas and partners. The cup, previously held by a representative of the Capitol, Cardiff, was this time won by Miss Irene Matthews, of the Odeon staff. Altogether, it was an enjoyable evening.

Staggered Closing at Wigan

Wigan exhibitors have reached agreement with the local chief constable for the staggering of closing times. The latest time for closing is 10.30 p.m. from Monday to Friday, and 10 o'clock on Saturday. The times of starting at the various kinemas are at exhibitor's discretion.

Glasgow's Lord Provost Receives £7,000 Trade Cheque for Charity

Left to right: George Taylor (chairman Scottish C.E.A.), Lord Provost Dollan, D. A. Stewart, J.P., Percy Gordon, James McBride (chairman Scottish C.T.B.F.)

"Trade's Noble Work for Charity"

LORD PROVOST'S TRIBUTE

£7,000 Gift at Glasgow

WITH the presentation last week of two cheques totalling £7,291 to the Lord Provost of Glasgow, the total amount raised since 1921 by the Trade in aid of local charities exceeds £70,000, of which £16,500 has been raised since the war.

These interesting figures regarding Glasgow kinemas' donation to charity were given last Tuesday afternoon when, on the invitation of Lord Provost Sir P. J. Dollan, representative members of the kinema Trade in Glasgow were entertained to luncheon in the City Chambers.

The following members of the Trade attended the function:—

Scots Branch of the C.E.A.—George Taylor, chairman; H. J. Green, treasurer; J. R. Turner, secretary.

Scottish Cinema Trade Benevolent Fund—J. McBride, chairman; W. Kempsell, vice-chairman; R. Ancill, treasurer; A. Twaddle, organising secretary; D. A. Stewart, J.P.; and Mr. Currie.

K.R.S.—W. Mann, chairman; P. Gordon; W. Carruthers; L. Levy, honorary secretary.

Cinema Club—C. W. Beveridge, president; A. Simmons, Film Transport.

On handing over a cheque for £1,887 1s. 1d. to Lord Provost Dollan, James McBride said that a handsome donation to the Lord Provost for his own personal fund was a part proportion of the result of the recent Cinema Sundays. Since 1921 Mr. McBride said Cinema Sundays in Glasgow had realised the very considerable total of £62,398 8s. 3d., of which the sum of £24,696 had been handed over to successive Lord Provosts for their fund, and in addition to this over £18,000 had been distributed to the Glasgow hospitals. He emphasised the cordial relations which had existed for many years between the Corporation of Glasgow and the Trade and hoped that it would long continue.

£5,000 for Air Raid Distress

George Taylor then handed over to the Lord Provost a cheque for £5,404 in aid of the Clydeside Air Raid Distress Fund, this being the money raised by entertainments over a period of weeks on Sundays in the Glasgow kinemas.

Lord Provost Dollan, in acknowledging the two cheques, said that at the outset he would say that **no other city in the kingdom had a record like Glasgow for charity, a reputation which had only been made possible by the co-operation of the kinema Trade.** No other trade had done so much.

Since 1921 over £70,000 had been raised by Glasgow kinemas for charity, and including the cheques he had received to-day, since the war started the gratifying total was £16,500. The kinema Trade were entitled to no little credit for this magnificent effort, and he proposed that some of this money should be set apart to provide a permanent, or at least a war time, reminder of the noble part played by the Trade.

He proposed to present two mobile canteens to the Forces in the name of the kinema Trade; and, further, to endow two kinema beds in the Overseas Club in Glasgow; and in the new Overseas Hostel (which would shortly be opened) he proposed to place a commemoration plaque in the name of the Trade.

Mr. McBride thanked the Lord Provost for his interest and expressed satisfaction that this generous appreciation would provide a fitting reminder of the part the kinemas had played in Glasgow charity efforts.

B.F.I. to Aid Glasgow Education Committee

Glasgow Education Committee has accepted an offer by the Scottish Film Council of the British Film Institute to undertake, in emergency, all film work for the education department, and to provide accommodation for the department's film library and projectors for a payment of £2 a week and repayment of overhead charges other than salaries and wages.

Kinema as an Educational Asset

SCOTS EXPERTS' VIEWS

Pupils Learn More

John McKay, headmaster of John Street Secondary School, Bridgeton, who is vice-president of the Scottish Educational Film Association, gave an address on "The Kinema in Education" at a meeting of the Wigtownshire branch of the E.I.S. last week.

Mr. McKay said that the approach to knowledge through the eye as well as by the ear had always been a major canon of teaching method; but with the advent of the kinema, when the still picture came to life, this fundamental rule of teaching technique assumed an even greater significance.

A common objection, he said, to the use of the film in school is that whilst the school kinema may be valuable in presenting attractively a store of facts, it may develop in the child a habit of passive reception that is actually inimical to proper mental development.

It had been proved, however, that in film-taught classes the more intelligent pupils still continue to score higher marks, and they show a slight gain over pupils of the same intelligence level in the non-film control classes; but the most notable result is that the relative gain of the lower intelligence groups is markedly higher than that of the higher intelligence groups.

It seems that on the whole film-taught children learn more and remember more of that greater body of knowledge.

LADIES' DAY AT THE CINEMA CLUB

Invitation to Wives of Service Members

The closing luncheon of the session which takes place on Friday in Craig's Rhul Restaurant is a Ladies' Day, for which Mrs. Jean Robertson, Convener of the Ladies' Committee, has introduced a novel idea.

Every wife or mother of members on Service has been invited as the Club's guests and this should be of sufficient interest to attract the members in larger numbers than has been the case for some considerable time, and President Beveridge expects that there will be a bumper attendance. There will be a musical interlude, and the services to the Club of Past President, Arthur Simmons, and the secretary will be suitably recognised.

S.O. OPPOSED BY EXHIBITOR

Not Right to Open

STOCKTON CONSIDERS APPEAL FROM LABOUR MINISTRY

A proposal for Sunday kinemas on Teesside was discussed at a meeting of Stockton (Durham) Town Council last week, when it was decided to refer the proposal to the General Purposes Committee.

The request came from the local officer of the Ministry of Labour and was sponsored by the Middlesbrough Welfare Advisory Panel, who have passed a resolution that in their opinion the time has arrived for the Sunday opening of kinemas provided there are adequate safeguards for employees and supervision of the type of film shown.

Up to the present there has not been any pronounced demand for Sunday opening in Stockton and the question has never been fully considered.

Exhibitor Opposition

Alderman GOULDSTON, who is associated with one of Stockton's kinemas, stated that he did not think it right to open kinemas on Sundays. One day a week was required, he said, in order to ensure the theatres being properly cleaned and ventilated.

The MAYOR suggested that as the question was likely to be controversial, it would be wise to refer the matter to an appropriate committee.

WARRINGTON BAN

Sunday Concerts and Music Hall Shows

Declining an application by the Ritz, Warrington, for permission to give a Sunday evening show for the benefit of the men of the South Lancashire Regiment, the chairman of the Warrington magistrates stated that under the Act of 1932 anything in the nature of a music hall show could not be allowed. It was suggested that if the programme was arranged on the lines of a concert the application could then be entertained. This particular application was refused.

SUMMER S.O. AT SMETHWICK

Matter Will be Rediscussed

Smethwick Town Council, at its meeting last week, agreed to the reference back of the Watch Committee's recommendation not to accede to the application for Sunday opening of kinemas during June, July and August.

In moving the reference back, Councillor Spragg suggested that the Committee should consider the matter in the light of the needs of the present time. They should have some regard to the fact that owners of kinemas paid their fair share of rates and taxes, and also that there were people who could only get entertainment on Sunday now. Councillor Dr. Condon (chairman of the committee) replied that this was the first occasion on which an application for opening during the summer months had been made. The reason it was not granted was that the committee rather formed the opinion that the applicants did not seem to press the matter. The reference back was declared carried by 11 votes to 8.

HERNE BAY'S £98 FOR CHARITY

The sum available for charity from Kinema Sunday opening for the quarter ended March 31 at Herne Bay U.D.C. is £98.

Chester Watch Committee has granted a request on behalf of five kinemas for the extension of the Sunday closing hour from 9.45 p.m. to 10.15 p.m. during the double summer time period.

A scene from TOPPER RETURNS, recently Trade shown by United Artists. Joan Blondell and Roland Young are featured

KINEMATOGRAPH WEEKLY
June 22r 1943

GREAT PRAISE FOR A GRAND FILM

MERCHANT SEAMEN

★ ★ ★

"This little film has bigness, and is a fine study of ceaseless heroism. It is a picture made by officers and men of the merchant service. They act, in real life, the continuous drama of ships in convoy."

Ernest Betts, Sunday Express

"The Crown Film Unit have made a brilliant documentary."

Moore Raymond, Sunday Dispatch

"This is the life on the ocean wave as lived by our heroic ships to-day—and it's your duty to see it. The best national film since 'Britain Can Take It.'"

Jonah Barrington, Daily [illegible]

"A simple story of our gallant seamen, but wi[illegible] more many a full-length feature film."

Eric Bennett, Sunday [illegible]

"British seamen are the actors and in this simple [illegible] grim, heroic picture of the Battle of the Atlantic. It is the b[illegible] of

[illegible]son

'Merchant Seamen'—Drama of the Convoys. The plaudits this outstanding film [illegible] are British officers and [illegible]

Film Critic, Scotsman

"'Merchant Seamen' is no mere excercise in heroics—it is a human, tolerant, admiring study of the crews of our ships which sail the seas in spite of the enemy."

Film Critic, Times

"It's screen material that will hold cinemagoers stark in their seats, tense and anxious for a convoy's safety."

[illegible]

"Extremely entertaining documentary. A short which should be welcomed everywhere at this time."

Daily Film Renter

"The compilation, photography, commentary, characterisation and dialogue are excellent."

Kinematograph Weekly

DIRECTED BY J. B. HOLMES
ASSISTANT — RALPH ELTON

MUSIC BY
CONSTANT LAMBERT
CONDUCTING THE
SADLERS WELLS ORCHESTRA

IAN DALRYMPLE
IN CHARGE OF
PRODUCTION

"U" CERTIFICATE

RELEASED JUNE [illegible]th

LENGTH: 2,190 FT.

CROWN FILM UNIT

[illegible]ON [illegible]Telephone GERRARD 731[illegible]

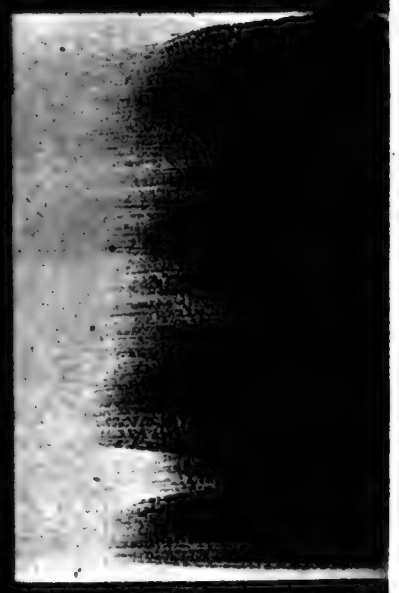
READING
AND
CHESTER
and NOW
WINCHESTER
& CREWE
ALL Confirm that
"MAJOR BARBARA"
is GREATER than
PYGMALION

ODEON *Reading*

ODEON *Chester*

ODEON *Crewe*

ODEON *Winchester*



BRITISH LION'S GREAT TRADE SHOW SCHEDULE

Judy Canova as "Sis Hopkins"

EIGHT BOX-OFFICE MAGNETS

DETAILS of British Lion's biggest ever line-up are announced by S. W. Smith in the following particulars of current Trade show presentations, which comprise eight films. They include three of the biggest productions on Republic's new season programme: "Sir Hopkins," a super comedy, featuring the sensational starring discovery—Judy Canova; "Citadel of Crime," a three-star drama; and "Behind the News," a thrilling romantic drama.

These three films alone are decided pointers to the ambitious plans of the go-ahead Republic studios' progressive policy of providing "feature class" entertainment.

The dates and times are as follow, the venue in each instance is the G.-B. Private Theatre, Film House, Wardour Street, W.1.

Monday, June 16, 11 a.m.—**The Great Train Robbery**, with Bob Steele and Claire Carleton

Monday, June 16, 2.30 p.m.—**Sis Hopkins**, with Judy Canova, Bob Crosby, Charles Butterworth and Susan Hayward.

Tuesday, June 17, 11 a.m.—**Barnyard Follies**, with Mary Lee, June Storey and Ralph Bowman.

Tuesday, June 17, 2.30 p.m.—**Behind the News**, with Lloyd Nolan and Doris Davenport.

Wednesday, June 18, 11 a.m.—**Petticoat Politics**, with Roscoe Karns, Ruth Donnelly and Spencer Charters.

Wednesday, June 18, 2.30 p.m.—**Citadel of Crime**, with John Wayne, Frances Dee and Edward Ellis.

Thursday, June 19, 10.30 a.m.—**Colorado**, with Roy Rogers and Pauline Moore.

Thursday, June 19, 10.30 a.m.—**Under Texas Skies**, with Bob Livingstone, Bob Steele and Rube Davis.

Highlighting the group is, of course, Judy Canova's "Sis Hopkins," produced by Republic at a cost of well over $750,000. Based on the famous American play which, incredible as it may seem, had an almost continuous run of over 15 years in America, it possesses another point of interest in Judy Canova herself—the brilliant singing comedienne.

The box-office potentialities of "Sis Hopkins" will easily be gauged by the hail of America trade-paper plaudits with which the picture was greeted at the St. Louis world premiere.

A Great Comedienne

Judy Canova is said to be the one personality with the authentic characteristics of "Sis Hopkins," awkward, home-spun but intensely sincere country heroine. The songs and operatic selections which Judy sings in this lavish and magnificent musical comedy are said to be admirably adapted to her vocal range. She has been called "the song writers' dream": she can sing low-down music in a contralto voice or do a tune in a coloratura register with equal ease. She has the biggest range of true notes of any screen star in Hollywood. In addition to her versatility in the mere mechanics of music, Judy is also able to inject real soul into her singing. Being from the South, she understands the south-land rhythm, which was created originally by the negroes and which was the forerunner of present-day syncopation.

Although Judy Canova is the highlight of the show, her infectious comedy and artistry are ably supplemented by Bob Crosby, the youthful and handsome bandleader and brother of Bing, whose orchestra, the famous band of Bobcats, supply some of the most delightful rhythmic numbers of the film. Bob Crosby is well known among music lovers as an exponent of the "Dixieland Swing" described as "somewhat relaxed rhythm with a drop tempo." Bob Crosby portrays Jeff Harnsworth, the playboy millionaire. The cast also includes Elvia Allman, Carol Adams, Lynn Merrick, Mary Ainslee, Charles Coleman, Andrew Tombes, Charles Lane, Bryon Foulger, Betty Blythe and Frank Darien.

"Sis Hopkins," which Joseph Santley directed, presents Judy Canova as a country girl who comes to the city, debunks the pompousness of her rich relations and establishes for them a completely new set of values. The rich, but hen-pecked uncle is acted by Charles Butterworth. Jerry Colonna with his more-than-usual antics and his walrus moustache, enacts the role of the traditional "professor" and takes Judy Canova, the "ugly duckling" under his wing and transforms her into the most glamorous of swans. Comedy sequences especially written for Colonna give him broad scope for his comedy talents of which he has plenty. Beautiful Susan Hayward, cast as Carol Hopkins—Judy's rich and selfish cousin—is said to give an excellent rendering as the young relative always on the look-out for a frame-up, Katherine Alexander is cast as her mother.

Chance for Showmen

Hailed as a production of maximum importance and showmanship opportunity Republic's "Citadel of Crime" presents a brilliant roster of stars headed by John Wayne and Frances Dee and Edward Ellis with Wallace Ford, Ward Bond, Harold Huber and Alexander "Ninotchka" Granach in chief feature support.

Edward Ellis portrays a big-time political boss in this quickly paced action story which shows how he is beaten by the shrewdness and honesty of a small-town lawyer—admirably portrayed by John Wayne.

Wayne's fans, who have admired him for his red-blooded virility, will, it is said, applaud his powerful performance in the rôle of Lynn Hollister, small town boy who is able to dislodge and overthrow the political giant and his unscrupulous stranglehold on the community. Frances Dee, a long time favourite, is reported as warm and appealing in her difficult rôle as Sabra Cameron, whose affections are torn between her father—whom she knows to be dishonest—and young Hollister, who is inexorably bringing about his overthrow.

First-class performances are also given by Ward Bond, Alexander Granach, Harold Huber and Barnet Parker.

John H. Auer directed under associate producer Armand Shaefer.

Unusual Press Story

"Behind the News" is said to be a deeply moving newspaper drama starring Lloyd Nolan and Doris Davenport, with Frank Albertson, Robert Armstrong and Paul Harvey in chief feature support. Joseph Santley directed. The theme of this unusual story is the triumph of the idealistic principles of true journalism against a corrupt city government abetted by a corrupt Press.

As young Jeffrey Flavin, a fervent believer in journalistic idealism, Frank Albertson enters the story as a shy country scribe and emerges as a full-fledged reporter, toughened by the abominable cynicism and corrupt practices of a big city. Lloyd Nolan, in the starring rôle as Stuart Woodrow, is said to give one of his top performances as the "wrong guy" who goes right. Doris Davenport, recent star of "The Westerner," is reported to score again as Nolan's girl friend who, like Jeffrey, refuses to accept the kind of man Nolan has become, thus contributing to his eventual rehabilitation.

Robert Armstrong, screen veteran, is very well cast as the managing director of *The Inquirer*, which is one of the many avenues used by Paul Harvey, who plays the grafting district attorney, until Jeff starts digging beneath the slimy surface.

Frontier Romance and Drama

"The Great Train Robbery" was directed by producer-director Joseph Kane, and stars Bob Steele—of "Mice and Men" fame—with Claire Carleton, Milburn Stone, Helen MacKellar and Si Jenks in chief support.

This Republic picture which, it is emphasised, bears no relation to the film of the same name made by Thomas Edison in the very early days, is reported to have all the elements of frontier romance, drama and intrigue consistent with the paramount elements of entertainment.

The plot deals with the unusual robbery of a crack train carrying a rich shipment of gold. Bob Steele, in the leading rôle of Tom Logan, is said to prove himself an actor of great depth and perception, in addition to being the smart action star his fans have always admired. He leads the pursuit of the kidnapped train, bringing the chase to an exciting and dramatic climax. Claire Carleton plays the dance hall girl whose affections are torn between Steele and his unscrupulous but handsome brother, Milburn Stone, while Helen MacKellar, a distinguished character actress, is cast as the mother of the tempestuous brothers.

Mary Lee as Star

"Barnyard Follies," gay Republic musical, marks Mary Lee's well-merited elevation to stardom. She portrays the plucky "little mother" of a group of orphans and proves by her performance that she has that ineffable something that magnetically draws people to her. She does it with her songs, such as the lullaby number, "Lollipop Lane," and she does it with her acting.

Love interest in the picture is centred around June Story, Gene Autry's leading lady, a teacher of the orphanage, and Ralph Bowman, winner of Lasky's "Gateway to Hollywood" programme, as a night club entertainer—two young players who are said to portray their rôles sincerely and convincingly. Other members of the cast who are reported to give an excellent account of themselves are the "Our Gang Kids" and their ring-eyed dog "Pete." Dorothy Harrison, Wisconsin Dairy Queen and Joan Woodbury. Frank MacDonald directed.

A Delightful New Higgins Film

The fifth picture in Trade show order is "Petticoat Politics." This is the second of the new "Higgins" series with Roscoe Karns, Ruth Donnelly and Spencer Charters in the starring rôles, and George Ernest, Lois Ranson, Polly Moran and Claire Carleton in chief feature support.

Roscoe Karns and Ruth Donnelly, as Joe and Lil Higgins, are said to infuse such realism in their rôles that they might well be "Mr. and Mrs. John Citizen," and their children, played by George Ernest and Lois Ranson, have the gay, harum scarum, lovable traits of any school children of their age. Particularly true to American life is Grandpa, played deftly by Spencer Charters, who appears to know with personal relish the reactions of the senior members of his family in treating the idiosyncrasies and mild misdemeanours of its flightier members. Polly Moran, a favourite since the early Mack Sennett days, scores as the widow Jones, whose advances make life more or less complicated for the otherwise imperturbable Grandpa. Erle C. Kenton directed.

A Punchy Western

"Colorado" is the latest Roy Rogers picture, featuring also George "Gabby" Hayes, Pauline Moore, Milburn Stone and Maude Eburne. It is said to provide capital entertainment for all lovers of Westerns. Roy Rogers enacts the rôle of an United States Army intelligence officer, who is sent to Denver to investigate the subversive activities on the part of agents of the Confederate Army.

George "Gabby" Hayes, the lovable bearded comedian, again is said to garner his good measure of laughs as Roy's pal and side kick. Maude Eburne is said to score as the frontier widow, while Pauline Moore is the leading lady, who eventually leads Roy Rogers to the altar and the picture to a most satisfying conclusion. Joseph Kane directed.

Mesquiteers Ride Again

To wind up the group is the "Three Mesquiteers'" latest outdoor adventure entitled "Under Texas Skies," which provides Bob Livingston in his usual rôle of Stony Brooke with a new duo, Bob Steele and Rufe Davis.

The story, which was directed by George Shefman, deals with Stony's efforts to bring to justice the murderer of his father, Sheriff Brooke, and to prove Tucson Smith, his boyhood friend, played by Bob Steele, wrongfully accused of the murder, innocent of the crime. The chief feminine interest is provided by Lois Ranson.

Judy Canova, whose performance in SIS HOPKINS has proved her to be one of the world's greatest comediennes

WANGER TO MAKE THREE THIS YEAR FOR U.A.

"Eagle Squadron" and "Sundown" Set

AIDED by increased production facilities and six months of advance preparation, Walter Wanger will make three spectacular films for United Artists release during the 1941-42 season.

Last year Wanger concentrated on two pictures—"Foreign Correspondent" and the Argosy production, "The Long Voyage Home"—and both were listed in the United States among the year's ten best by the National Board of Review, The Academy and 31 of the nation's leading critics.

As the first step in building up his organisation, Wanger has signed Jack Moss, former Paramount producer, as a production executive. He has also given a term contract to Henry Hathaway, director of "Shepherd of the Hills," "Johnny Apollo," "The Real Glory," "Souls at Sea," the memorable "Lives of a Bengal Lancer," and Wanger's pioneering Technicolor film "Trail of the Lonesome Pine."

"Sundown"

First of the 1941-42 films to enter production is "Sundown," which author Barre Lyndon is adapting for the screen from a story which has enjoyed immense popularity in the United States. Lyndon is the brilliant young British dramatist and author of "The Amazing Dr. Clitterhouse," "Man in Half-moon Street," and other international play successes. He spent several years in the extraordinary locale of his story. "Sundown," which Hathaway will direct, has a background never seen on the screen before.

A romantic and auspenseful story, it deals with the lives of a few courageous white men and an alluring mystery girl who shares their adventures in governing the rival tribes of the treacherous Somaliland-Kenya border in North-East Africa.

"The Eagle Squadron"

Meanwhile, Marian C. Cooper, noted World War flying ace and film producer, who has made pictures all over the world, and was recently in England preparing "The Eagle Squadron" for screening. Based on the romance and daring exploits of the Americans who maintain their own flying unit in Britain's R.A.F., Wanger hopes to make "The Eagle Squadron" the most original and impressive aviation picture ever filmed.

"ILLUSIONS"

Korda's New Film for United Artists

Alexander Korda announces the signing of three important players for the cast in support of Merle Oberon in his forthcoming production, "Illusions." The three-featured players engaged are Edna May Oliver, John Halliday and Sara Allgood.

The star will have four leading men in "Illusions"—Joseph Cotter, Hans Jaray, Alan Marshal and George Reeves. The production will be directed by Julien Duvivier, from the original screenplay upon which the director collaborated with L. Bush-Fekete.

"CARNIVAL"

Warner's Technicolor Musical

Dennis Morgan has been assigned the male lead in "Carnival in Rio," Warner Bros.' new musical comedy in Technicolor, which William Keighley will direct.

IMPOSING TALENT ARRAY FOR 20th-FOX

New Contracts for Top-Liners

IN every way, 20th-Fox creative forces are being reinforced, preparatory to new production schedule. Not only has the studio's line-up of top-flight producers been considerably enhanced, but star power has been steadily strengthened in accordance with Darryl F. Zanuck's policy.

There are a number of deals under way that will bring additional top-notch stars under the banner of 20th-Fox for next season.

Meanwhile, already lined up under special contracts in addition to the regular 20th-Fox stars and featured players are such famous artistes as Jack Benny, ace of radio artistes, and one of the best box-office personalities on the screen. He will appear in a total of three pictures in four years for 20th-Fox. His first will be "Charley's Aunt," to be directed by Archie Mayo.

Oakie's New Contract

Milton Berle, who has scored a great success on the showing of "Tall, Dark and Handsome" in America, has been signed to a new contract, which calls for two pictures a year. He is currently working in "Sun Valley Serenade," new Sonja Henie starring vehicle.

Jack Oakie's contract provides that he make three pictures in one season for this company. Earlier this year he co-starred in "Tin Pan Alley" with Alice Faye, Betty Grable and John Payne. He has just completed his rôle in the big musical "The Great Broadcast," and next goes to work in the title part in "Song and Dance Man."

Pat O'Brien has signed a non-exclusive contract with the studio. Under this contract he is to make two productions for this company during next year.

Two for Joan

Joan Bennett's contract calls for her appearance in co-starring rôles, in two pictures per year. She is at present co-starring with Walter Pidgeon and George Sanders in "Man Hunt." Earlier in the season she made for 20th-Fox the successful anti-Nazi film "I Married a Nazi," in which Francis Lederer, Anna Sten and Lloyd Nolan were also starred.

Ida Lupino, too, is under a non-exclusive contract with this studio, and she is contractually obligated to appear in two productions in two years.

Maureen O'Hara, young Irish star, and a member of the famous Abbey players, has signed a new contract under the terms of which her services will be shared by this company and RKO-Radio.

Scens fr om the 20th Century-Fox musical THAT NIGHT IN RIO, which is reviewed in this issue. Don Ameche, Alice Faye and Carmen Miranda are starred

A scene from ZIEGFELD GIRL, which M-G-M will shortly Trade show. Hedy Lamarr, James Stewart, and Lana Turner are starred with Judy Garland, Philip Dorn, etc.

M-G-M's GREAT PRODUCTION PROGRAMME

New Shearer Subject—Spencer Tracy's Next—Fishing Fleet Saga—Water Ballet

LATEST news from Hollywood indicates the wide scope of current M-G-M production plans, which include several front-rank box-office offerings submitted by the screen's most popular stars and directors. Preparations are well advanced on a new Norma Shearer picture. Spencer Tracy follows up his "Men of Boys' Town" success with "The Yearling," and Jeannette Macdonald's new subject, "Smilin' Through," will also shortly start production. These are a few of the highlights of a remarkable war-time programme.

The next Norma Shearer picture for Metro-Goldwyn-Mayer will be "We Were Dancing," a story written from characters and incidents of Noel Coward's "To-night at 8.30."

Miss Shearer will play the rôle of a gay Polish princess who makes a living out of being a "professional" guest. Sidney Franklin will produce.

"The Yearling"

The four pivotal rôles in "The Yearling," expected to be one of the more important motion pictures of the new film season, have been filled by Metro-Goldwyn-Mayer.

Spencer Tracy will portray Pa Baxter, Anne Revere will play Ma Baxter, Chill Wills is cast as Buck, and young Judy, about whom much of this Book-of-the-Month Club story revolves, will be portrayed by Gene Eckman. Young Eckman, of Atlanta, Georgia, was selected following an extensive search. Producer Sidney Franklin considers him to be a living prototype of the unusual youngster in the Marjorie Kinnan Rawlings novel which led all best-selling lists following publication.

Tracy and other members of the cast are expected to leave Hollywood for Ocala, Florida, shortly to begin production of this Technicolor film, which Victor Fleming, director of "Gone With the Wind," will direct.

"Barnacle Bill" in Production

In the shadow of the Gloucester schooner *We're Here*, all reconditioned and ready to take to the sea again, M-G-M's new film of the deep, "Barnacle Bill," starring Wallace Beery with Marjorie Main, Leo Carrillo, Virginia Weidler and Donald Meek, went into production.

On location at picturesque Fish Harbour, fishing boats and tugs furnished the background for the opening scenes which found Beery giving orders from a broken-down craft, being towed by Carrillo in a row-boat.

The film tells the story of the adventures of a tuna-fishing fleet and of Barnacle Bill, a waterfront character, who is confronted with being a father to a motherless daughter he hasn't seen since babyhood. The production also marks a return engagement of Beery with Marjorie Main as his team-mate. The two appeared together in "Bad Man of Wyoming," and the casting was accorded the raves of public and critics alike. Miss Main is seen as Beery's ex-girl friend, and Donald Meek as her seafaring father.

The picture, directed by Richard Thorpe, is being produced by Milton Bren.

Colourful Water Ballet

Sixteen beautiful girls, forming intricate dance figures, not on a stage, but swimming in a pool, are providing a terpsichorean thrill new to the talking screen, in Metro-Goldwyn-Mayer's "Washington Melodrama." The girls, all students at the University of California at Los Angeles, constitute the Lottie Horner Water Ballet. Trained for two years, they present actual ballets to music of Schubert, Tschaikowsky and other classic composers.

Miss Horner, former creator of dance spectacles for the Broadway stage, who initiated the idea of the ballet, believes that hers is the first ballet ever staged in water.

In the picture, the ballet is presented in a big night club. Following a dancing number by Virginia Grey and a group of dancers, Miss Grey and Dan Dailey, Jun., go into a song routine as the floor disappears and the tank comes into view. In time to the music, the swimmers, in gorgeous bathing suits and headdresses, dive into the water to describe circles, stars, flowers and other formations, as cameras sweep to the ceiling to photograph them against underwater lighting in the tank.

At the close of the ballet Frank Morgan and others in the ringside seats are handed poles to "fish" the girls from the tank. The principal dramatic figure in the group is Anne Gwynne, actress who later plays an important part in the murder mystery in which the night club spectacle figures.

Robert Sterling and Dan Dailey, Jun., put on prison clothes and went into a penitentiary cell to start production on "The Getaway," dramatic story of G-men and the industries, a "streamlined" racketeering mystery, which Richard Rosson is directing and J. Walter Ruben producing.

The picture will introduce, in her first leading rôle, Donna Adams, proclaimed one of Hollywood's outstanding finds of the season. Van Heflin, Katharine Hepburn's leading man in the stage presentation of "The Philadelphia Story," also makes his screen début. Charles Winninger and Henry O'Neill are among the principals.

Starting in a prison, the story progresses through racketeer haunts, city locales and the "inside" of the headquarters of the G-men.

Billie Burke Praises "Ziegfeld Girl"

Most enthusiastic Press agent for "Ziegfeld Girl" is none other than Billie Burke, Mrs. Florenz Ziegfeld in private life.

"'Ziegfeld Girl' captures the spirit of Flo's 'Follies' as no other film has ever done," she declared after the Hollywood preview of the Metro-Goldwyn-Mayer musical. "My husband would have loved to see his 'Glorified Girl' brought to the screen in the style to which he dedicated his life to preserve. He would have delighted in little Judy Garland's singing and vivaciousness—in Hedy Lamarr's beauty—and Lana Turner would have touched the heart of his memories of his beloved 'Girls.'"

Starred with the three actresses is James Stewart with Tony Martin, Jackie Cooper, Ian Hunter, Charles Winninger, Edward Everett Horton, Philip Dorn, Paul Kelly and many others in the supporting cast. Robert Z. Leonard, remembered for "The Great Ziegfeld," directed, with Pandro Berman as producer.

Paramount Schedule Seven in Technicolor

NEW DE MILLE SPECTACLE

Aviation Epic

THE widespread success of such productions as Cecil B. De Mille's "North-West Mounted Police" has influenced a heavy concentration on colour pictures. In Paramount's big production schedule no fewer that seven important productions are in Technicolor.

Now in its initial stages is Cecil B. De Mille's swashbuckling sea saga "Reap the Wild Wind," with Paulette Goddard, Ray Milland, John Wayne, Robert Preston, Raymond Massey, Susan Hayward, Walter Hampden and Hattie McDaniel.

Others on the production stocks are "Shepherd of the Hills," featuring John Wayne and Betty Field; the Fleischer feature length cartoon, "Mr. Bug Goes to Town"; "Aloma of the South Seas," starring Dorothy Lamour and Jon Hall; "Dildo Cay," with Madeleine Carroll; and "Louisiana Purchase," the New York stage musical, with Bob Hope.

In addition to "Reap the Wild Wind," De Mille will make a further Technicolor picture based on the story of "Mary of Nazareth," for which William De Mille is at the moment preparing the script.

"Nothing but the Truth"

Reuniting Bob Hope, Paulette Goddard and director Elliott Nugent, the trio responsible for the smash hit "The Cat and the Canary," Paramount has started production on "Nothing but the Truth," the hilarious story of a stockbroker who bets ten thousand dollars he will not tell a lie for twenty-four hours.

Involved in the pandemonium which ensues from Hope's bet, financed by charitable funds collected by Miss Goddard, are Edward Arnold as head of the brokerage firm, Glenn Anders, Leif Erikson, Clarence Kolb, Catherine Doucet, Helen Vinson, Rose Hobart, Mary Forbes, Leon Belasco, Willie Best, Grant Mitchell, Helene Millard and Will Wright. Arthur Hornblow, Jun., is the producer.

"Take a Letter, Darling"

"Take a Letter, Darling," an original screen story, has been purchased for immediate production. It deals with the affairs of a modern business woman who has a man for her private secretary.

The purchase marks the twentieth important story acquisition by the company since the beginning of the year.

"Forced Landing"

Nils Asther, who started his film comeback in "The Night of January 16," has moved another rung up the ladder by being cast in "Forced Landing," the aviation picture dealing with international diplomatic intrigue. Leading rôles in the picture are played by Richard Arlen and Eva Gabor. "Forced Landing" is the second aviation picture produced by William H. Pine and William C. Thomas.

Gordon James, the former football player, who scored a decided hit in the Broadway play "My Sister Eileen," has been signed by Paramount for a leading rôle in "Among the Living," forthcoming thriller which Sol S. Seigel will produce, with other important parts played by Albert Dekker, Frances Farmer and Susan Hayward.

"Showboat Sal," an original screen story, will be the first Judy Canova starring picture for Paramount under her recently signed contract.

Bing Crosby, Dorothy Lamour, and Bob Hope in a scene from Paramount's ROAD TO ZANZIBAR, which is creating fresh records for the Plaza, Piccadilly

FILM STORIES ARE HARD TO FIND

Columbia Executive Reviews Present-day Difficulties

"FINDING a film story that will appeal to the masses is now just about the world's hardest job," declares D. A. Doran, head of Columbia's story department. He says he's tired of the plaint, "Why did they ever buy that story?" which is always being thrown up at him.

He points out that stories don't grow on trees and the current prices being paid for Broadway hits indicate the kind of competition a story editor has to face.

According to Doran, the best story properties are those which are already familiar to the public, either because they have been successful plays on Broadway, are best-selling novels, or have reached some 13,000,000 people through magazine serialisations.

But story editors can't wait for books to become best sellers. They read them in galley proofs, must make up their minds immediately whether they will spend money for a story that hasn't yet reached the public, or pass it up.

Forty a Week

"I read anything between 30 to 40 stories a week," says Doran. "All the time I'm reading them I feel like someone with a gun against the back of his neck. If I pass up a story there is always the chance that it will become a terrific hit in some other company's programme. If I go and spend a lot of money buying it and it flops I'm just a goat!"

Doran maintains that the decline of the New York stage has confronted film producers with a serious situation. In 1929 there were approximately 80 more legitimate houses in operation in New York than there are to-day. That's why the bidding is so vicious and the prices so high. A few years ago, when Columbia paid £45,000 for "You Can't Take It With You" the world gasped. A few months ago when "My Sister Elaine" brought the same price few people bothered to comment on the price.

A Three-year Wait

Jed Harris, the Broadway producer, held a hilarious play, "Heaven Can Wait," for three years, refusing to sell it to Doran, who had read the original manuscript. Finally, unable to get a theatre in which to produce a play which was necessarily tremendously expensive to cast and put on, Harris gave in to Doran's importunities and sold it to Columbia. Robert Montgomery read the play and was so impressed with it that he offered to buy it from Columbia, put up his own money to play in it on Broadway and give Columbia a half-interest in the property. He was told that "Heaven Can Wait," but the studio couldn't.

So they compromised, and now Montgomery is going to star in the film version of the play, which Columbia are to make.

Some Good Stories are Unsuitable

"That's how difficult it is to get good stories," says Doran. "When a studio finds one it holds on to it, rushes into production. Sometimes good stories are not suited to a particular studio. Casting problems and space difficulties make it impossible to go after properties that become immediate headaches. A story editor has to know about these things, is at once a watchdog and a good guesser if he wishes to continue working."

Originals are Successful

In addition to shows, novels and magazines, the motion picture Industry draws from original sources in its incessant search for new material. Such properties as "Bedtime Story," which Doran names one of the funniest and finest scripts he has read this year, was written directly for the screen. Columbia are getting ready to film it under Alexander ("Married But Single") Hall's direction.

Doran is the kind of man who likes to keep his finger on the public pulse. He respects the exhibitor's viewpoint, realising that the theatre man has to stand still for most of the brickbats when a picture doesn't hold up. That's one reason he hates to okay a story that may not be box-office.

KELVIN, GLASGOW, STAFF OUTING

A little relaxation is still an essential part of "The work and play a little" theory for kinema workers who provide the entertainment for the large numbers of men and women in the Services and the mighty army of war material workers.

The staff of the Kelvin, Argyle Street, Glasgow, had an outing on Sunday when the party went by 'bus through some of Scotland's most beautiful glens, over mountainous roads, and along the sides of fresh- and salt-water lochs.

George Taylor, general manager of the George Taylor Circuit, and Mrs. Taylor accompanied the party. A halt was made at Arrochar and an alfresco lunch was enjoyed by the party. The directors of the Kelvin Cinema entertained the staff to high tea in the Argyll Hotel, Dunoon.

All the arrangements were carried out by Manager Bob Angus.

Cary Grant, Edgar Buchanan and Irene Dunne in PENNY SERENADE, forthcoming Columbia presentation

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*For Ever England ... ... (Anglo-American) British.	80 min. (A)	John Mills. ... ... Betty Balfour.	Spectacular Naval romantic melodrama, originally reviewed under the title "Brown on Resolution" in the KINE. of May 23, 1935.	Outstanding revival. Good for the family.
Fighting Chump, The ... (New Realm)—American.	56 min. ( )	Weldon Heyburn. ... Eve Farrell.	Very weak story of a conceited boxer's regeneration	Possible second feature in industrial halls.
Give Us Wings ... ... (G.F.D.-Universal)—American.	62 min. (A)	Little Tough Guys. ... Victor Jory. Anne Gwynne.	Juvenile aerial comedy melodrama, telling of the exploitation of air-minded youngsters. Story actionful, thrills big, comedy relief boisterous and teamwork eager.	Very good programme for the masses, family and youngsters.
*Hope of His Side, The ... (Equity British)—British.	70 min. (U)	Sydney Howard. ... Mabel Constanduros..	North country sporting comedy with domestic asides, first reviewed under the title "Where's George?" in the KINE. of August 22, 1935.	Handy quota comedy support for industrial and family halls.
I'm Nobody's Sweetheart Now (G.F.D.-Universal)—American.	64 min. (U)	Dennis O'Keefe. ... Constance Moore. Helen Parrish.	Boisterous romantic comedy with song. Teamwork exuberant, story slight but lively, numbers tuneful and staging effective.	Capital two-feature programme proposition for the masses and family.
Invisible Woman (The) ... (G.F.D.-Universal)—American.	72 min. (A)	Virginia Bruce. ... John Barrymore. John Howard.	Spectacular comedy novelty, turning on the hectic experiences of a scientist who discovers the secret of making human beings invisible. By-play bright and exciting, team-work very good and trick photography excellent.	Excellent general booking. Nothing to harm youngsters.
Lady Hamilton ... ... (United Artists)—American.	125 min. (A)	Vivien Leigh. ... Laurence Olivier. Alan Mowbray.	Spectacular historical romance, a biography of Lady Hamilton, Nelson's mistress. Story human, acting superb, stagecraft impressive and feminine angle unbounded. Title and star values terrific.	Outstanding general booking. Should not harm the family.
Lady from Cheyenne, The ... (G.F.D.-Universal)—American.	88 min. (U)	Loretta Young. ... Robert Preston. Edward Arnold.	Impressive and subtly exciting period outdoor romantic melodrama. Story good, feminine angle strong and star's performance clever. Detail colourful and climax effective. Selling angles powerful.	Excellent general booking. Nothing to harm youngsters.
Lucky Devils ... ... (General F.D.)—American.	61 mins. (U)	Richard Arlen. ... Andy Devine. Dorothy Lovett.	Adventure comedy drama, with a newsreel cameraman background. Story a trifle sketchy, but teamwork vigorous, thrills spectacular and comedy and romantic asides popular.	Good two-feature programme proposition for the crowd. Safe for the family.
Maisie Was a Lady ... ... (M-G-M)—American.	80 min. (A)	Ann Sothern. ... Lew Ayres. Maureen O'Sullivan.	Scintillating comedy of manners, the fourth and best of the "Maisie" series. Story bright, sentimental relief kindly, and star's performance irresistible. Support and atmosphere good.	Excellent popular booking. Great for the family.
Man Who Lost Himself, The (G.F.D.-Universal) American	73 min. U	Brian Aherne. ... Kay Francis. Henry Stephenson.	Scintillating society comedy with an original mistaken identity theme. Teamwork polished, situations clever, dialogue smart and staging elegant. Feminine angle strong.	Excellent light booking, safe for the family.
Meet the Chump ... ... (G.F.D.-Universal)—American	60 min. (U)	Hugh Herbert. ... Lewis Howard.	Crazy comedy, turning on the antics of a goofy philanthropist. Star's performance really funny, support eager and presentation effective.	Very good star comedy booking for the masses. Safe for youngsters.
One Night in the Tropics ... (G.F.D.-Universal) American.	82 min. (U)	Allan Jones. ... Nancy Kelly. Robert Cummings.	Cheery farcical comedy with songs, turning on an insurance canvasser's over-zealous salesmanship. Story bright, marital mix-up piquant, teamwork good, songs tuneful and staging colourful.	Capital light entertainment. Good for the family.
*Once a Crook ... ... (20th Century-Fox) British.	80 min. (A)	Gordon Harker. ... Sydney Howard. Kathleen Harrison.	Comedy crime melodrama of revenge, adapted from a West End stage success. Star's performance first-rate, support effective, humour crisp and thrills realistic. Title and star values obvious.	Very good popular booking. Safe for youngsters.
Prisoner of Zenda, The ... (United Artists)—American.	101 min. (U)	Ronald Colman. ... Madeleine Carroll. Douglas Fairbanks jun.	Grand romantic spectacle based on Anthony Hope's perennial best-seller. Story glamorous and intriguing. Ronald Colman's performance great, staging superb and thrills big. Originally reviewed in KINE. October 7, 1937.	Excellent general booking. Cast-iron for the family.
†That Night in Rio ... ... (20th Century-Fox)—American.	91 min. (A)	Don Ameche. ... Alice Faye. Carmen Miranda.	Exotic romantic comedy with song, set in glamorous Argentina and photographed in Technicolor. Story piquant, teamwork effective, songs tuneful and staging dazzling. Colour photography superb.	Excellent popular booking. Safe for youngsters.
Where Did You get that Girl? (G.F.D.-Universal) -	65 min. (U)	Helen Parrish. ... Eddie Quillan. Leon Errol.	Romantic comedy drama with songs, telling how youngsters break into radio. Tale comprehensive, teamwork versatile, humour bright and numbers tuneful.	Very good two-feature programme booking. Great for juveniles.

* A British Picture. † In Colour.

REVIEWS FOR SHOWMEN

Lady Hamilton

United Artists. American (A). Directed by Alexander Korda. Featuring Vivien Leigh, Laurence Olivier and Alan Mowbray. 11,263 feet. Release not fixed.

SPECTACULAR historical romance, describing the stormy love-life and lofty and indomitable patriotism of England's greatest admiral. The tale is told through the biography of Lady Hamilton, Nelson's ambitious and astute mistress.

The co-stars, Vivien Leigh and Laurence Olivier, have parts of terrific responsibility, and each rises superbly to every big occasion. The former increases, if possible, her already unassailable reputation. The technical work, too—Nelson's many victories and his glorious death are vividly and spectacularly recreated—is beyond reproach. Another profound and significant point is the story's parallel with sinister world events of to-day.

The masterly co-ordination of fact, fiction and spectacle, for the direction is impeccable, is thrilling and dignified epic entertainment of universal appeal. Outstanding general booking, a box-office and artistic triumph.

Story.—Emma Hart, a humble, but shrewd girl of Irish origin, goes to Naples in 1786 to seek permission to marry Charles Greville, nephew of Sir William Hamilton, the British Ambassador. On her arrival she quickly realises that Sir William, a conniving patron of the arts, and Charles, have conspired to prevent her marriage. Her disappointment is short-lived, for she later marries Sir William. Subsequently, Horatio Nelson, a promising young sea captain, brings news of Britain's declaration of war on France. Lady Hamilton assists him to rally Italian soldiers and her co-operation leads to romance.

Sir William turns a blind eye to his wife's illicit relationship with Nelson. Nevertheless, he does not forget or forgive, and on his death Lady Hamilton is penniless. Meanwhile, a child, Horatio, is born to Lady Hamilton. Lady Nelson knows of her husband's infidelity, but refuses him a divorce. He openly lives with Lady Hamilton, but leaves her when duty calls him to meet the French Fleet. Nelson defeats the French at the battle of Trafalgar, but is struck by a French bullet, and dies in his hour of triumph. Lady Hamilton's enemies see that she is reduced to penury.

Acting.—Vivien Leigh is superb as Lady Hamilton; her performance has all the vitality, subtlety and artistry of her Scarlett O'Hara. Laurence Olivier acts with dignity and humanity as Nelson, and Alan Mowbray, Sara Allgood, Gladys Cooper and Henry Wilcoxon contribute strong support.

Production.—Romance takes precedence over spectacle, but so subtly does the latter give background to the former that the story acquires majestic proportions without sacrifice of the essential intimate and personal touch.

Nelson and Lady Hamilton are, in the main, depicted as victims of circumstance—there is little sympathy for the unbending Lady Nelson—but Lady Hamilton's tragic end, nevertheless, sternly emphasises the inevitable penalty of immorality. History punctuates the romantic interludes, and the most impressive scenes are those in which Nelson invites the censure of the Lords of the Admiralty by sailing against orders to the rescue of the King and Queen of Italy and Lady Hamilton; in which he tells them there can be no permanent peace with dictators; and the famous death scene on the *Victory*.

Its message and its moral are eternal. Its patriotism is propitious and its entertainment dramatically superb. Its feminine angle is unbounded, and its title and star values unprecedented. In all, a great film.

Points of Appeal.—Profound, spectacular, human and enthralling story, strong patriotic angle, propitious message, tremendous feminine appeal, thrilling stagecraft, elegant detail, and terrific title and star values.

Once a Crook

20th Century-Fox. British (A). Directed by Herbert Mason. Featuring Gordon Harker, Sydney Howard and Kathleen Harrison. 7,306 feet. Release not fixed.

COMEDY crime melodrama of revenge, adapted from a recent West End stage success. The story tells of a reformed crook, now a respectable East End publican, who returns to his former "profession" to save his son, a victim of an American gangster's malice.

The play takes a little time to assert itself, but once its ingenuity reaches its exuberant prime laughs and thrills are given lively alternation. What is more, the inimitable stars and popular and versatile supporting players accelerate with the plot. Bright lines and convincing atmosphere provide the necessary touch of local colour. Very good popular booking.

Story.—Charlie Hopkins, an ex-convict, runs an East End public-house. The Duke, Charlie's former American gangster accomplice, is released after doing ten years for manslaughter. The Duke believes that Charlie framed him and is out for revenge. With the aid of his moll, Estelle, he gets Bill, Charlie's only son, involved in a jewel robbery. Charlie eventually learns the truth, but in trying to return the jewel finds himself charged with Estelle's murder.

Things then look pretty black for him, but just as a guilty verdict seems inevitable there is a fortunate last-minute twist. Following his acquittal, Charlie returns to his pub and Bill, having learned his lesson, settles down with Bessie, one of his father's barmaids.

Acting.—Gordon Harker contributes another of his shrewd and amusing cockney character studies as Charlie. Sydney Howard makes an effective foil as a Bible-punching pickpocket, and Kathleen Harrison, Carla Lehmann, Bernard Lee, Cyril Cusack, Diana King and Joss Ambler give sound character support.

Production.—The first half is a little on the slow side—we take a little while to sort out the romantic and domestic by-plots—but from the moment Charlie is made a double scapegoat for the Duke's villainy things really begin to hum. At all times there is a generous meed of crisp humour and an insistence upon good atmosphere.

Well-planned laughs and thrills provide in the end the framework and façade of capital British comedy crime entertainment. Moreover, star values brilliantly illuminate the attractive box-office edifice.

Points of Appeal.—Ingenious story, good comedy relief, popular romantic and paternal sentiment, convincing atmosphere, neatly placed thrills, suspenseful climax, good title and powerful stars.

Maisie was a Lady

M-G-M. American (A). Directed by Edwin L. Marin. Featuring Ann Sothern, Lew Ayres, and Maureen O'Sullivan. 7,135 feet. Released July 28, 1941.

SCINTILLATING and, at times, refreshingly sentimental comedy of manners, the fourth and without question the best of the box-office "Maisie" series. The story invites the proletariat to laugh at, and occasionally, shed a tear over the idle rich. It also allows the latter to take profitable stock of themselves.

Clever and captivating Ann Sothern and a first-rate supporting cast see that the many provocative prospects are not missed. Smart dialogue and elegant staging furnish appropriate furbelows. The complete picture is great fun as well as capital light entertainment. Excellent popular booking.

Story.—Bob Rawlston, an irresponsible young inebriate, causes Maisie Ravier, a wide-awake and attractive side-show girl, to lose her job. He compensates her by giving her the position of parlourmaid in his palatial ancestral home. Before long Maisie discovers that Bob has taken to drink through paternal neglect.

Abby, Bob's sister, is another victim of the paternal casualness. In her loneliness she throws herself at Link Phillips, a society gold-digger. When he lets her down she attempts suicide. "Cap" Rawlston, Bob and Abby's widowed but playboy father, is brought home in a hurry, and Maisie seizes the opportunity to remind him of his responsibilities. She doesn't mince words, and her straight talk paves the way to a happy romantic ending.

Acting.—Ann Sothern is in irresistible form as the quick-witted, attractive and understanding Maisie, and Lew Ayres and Maureen O'Sullivan are true to type and win sympathy as Bob and Abby. C. Aubrey Smith, Paul Cavanagh, and Edward Ashley contribute sound support.

Production.—The story has the right idea—it extracts humour and sentiment from a never failing source—but secure as its fundamentals are it still leaves nothing to chance. To begin with, the have-nots have their fun at the expense of the haves, but all get together in the spirited and kindly climax. In other words, the entertainment, caustic as it sometimes is, is happily free from malice. We can go further. It's Cinderella at her best, and she's synonymous with box-office success in any language. Title and star values confirm the obvious.

Points of Appeal.—Spirited, pleasing and pointed story, understanding and versatile treatment, good dialogue, great performance by Ann Sothern, first-rate supporting cast, elegant staging, strong feminine angle, and big title and star values.

I'm Nobody's Sweetheart Now

General F.D. (Universal). American (U). Directed by Arthur Lubin. Featuring Dennis O'Keefe, Constance Moore and Helen Parrish. 5,747 feet. Release not fixed.

BOISTEROUS romantic comedy with songs, concerning the escapades of two young couples who play general post to a tune called by politically minded and socially ambitious parents. The picture is exuberant rather than witty, but its horseplay is, nevertheless, attractively mounted. Its concessions to feminine appeal, together with its tuneful numbers and convenient footage, make it popular as well as accommodating light entertainment. Capital two-feature programme proposition for the crowd.

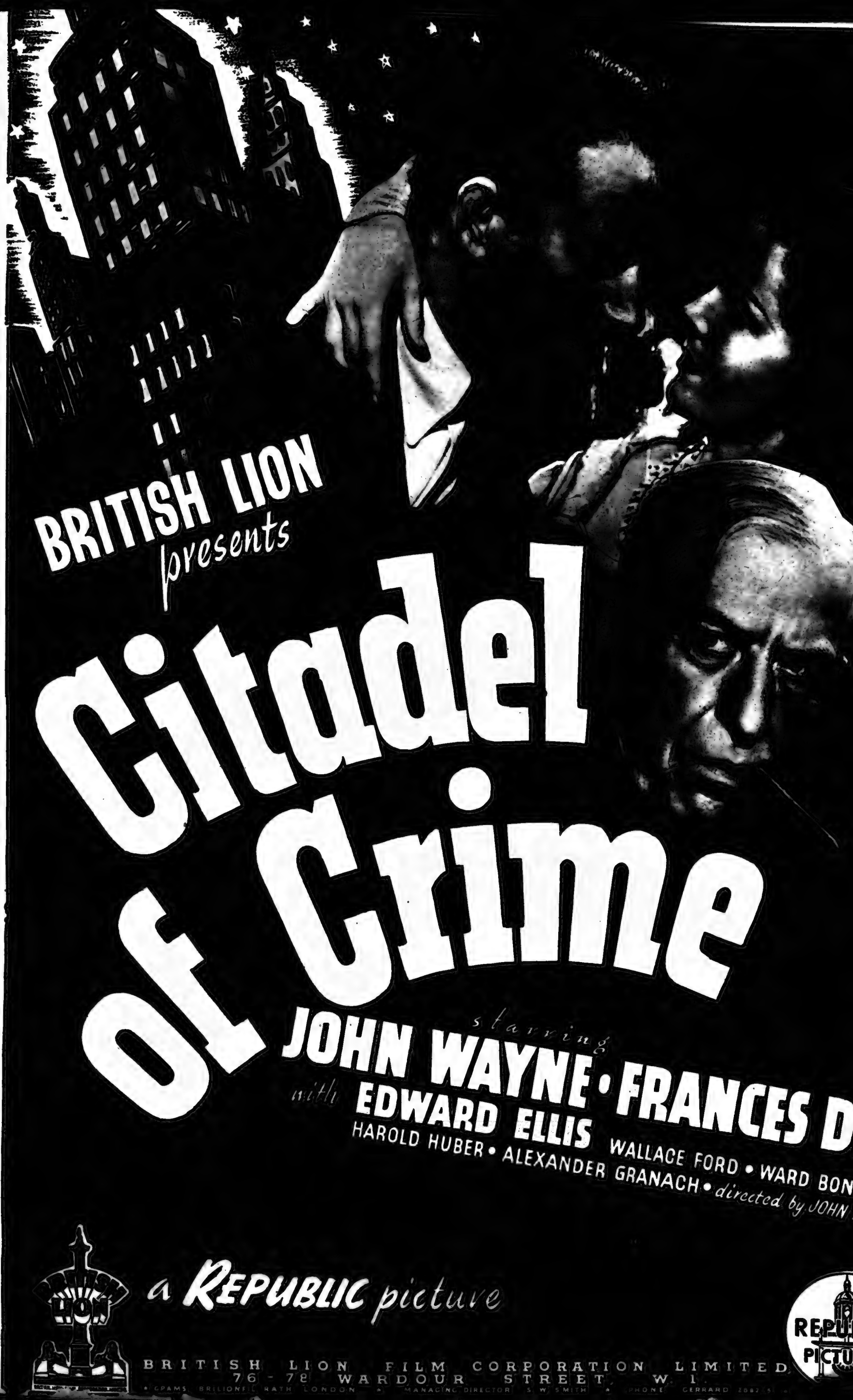
Story.—Tod Lowell, a boisterous young football player, and Gertrude Morgan, an attractive young girl, are thrown together by their politically minded parents. Tod believes he is in love with Betty Gilbert, a cabaret singer, and Gertrude thinks she feels the same way about Andy Manson, a rival football player. In order to hoodwink their parents Tod and Gertrude have to co-operate with Betty and Andy, but before long Tod and Gertrude discover they are really in love. They then have to bamboozle Betty and Andy, and they do. A hectic grand finale sees them man and wife.

Acting.—Dennis O'Keefe and Lewis Howard put plenty of beef into their rivalry as Tod and Andy. Helen Parrish is a spirited Gertrude, and Constance Moore, who, incidentally, sings quite well, is a versatile Betty. Laura Hope Crews, Samuel S. Hinds, Berton Churchill and Marjorie Gateson represent a good, but somewhat wasted, supporting cast.

Production.—Much of the action takes the form of ragging between Tod and Andy, but the backgrounds are not unduly restricted. Varied action and good tunes colour the major development. They also contribute to undoubted feminine appeal. The film is, in the main, responsible for a lively and crowded hour of popular light entertainment.

Points of Appeal.—Spirited plot, exuberant teamwork, strong and attractive cast, popular songs, effective stagecraft and good title.

REVIEWS continued on page 27



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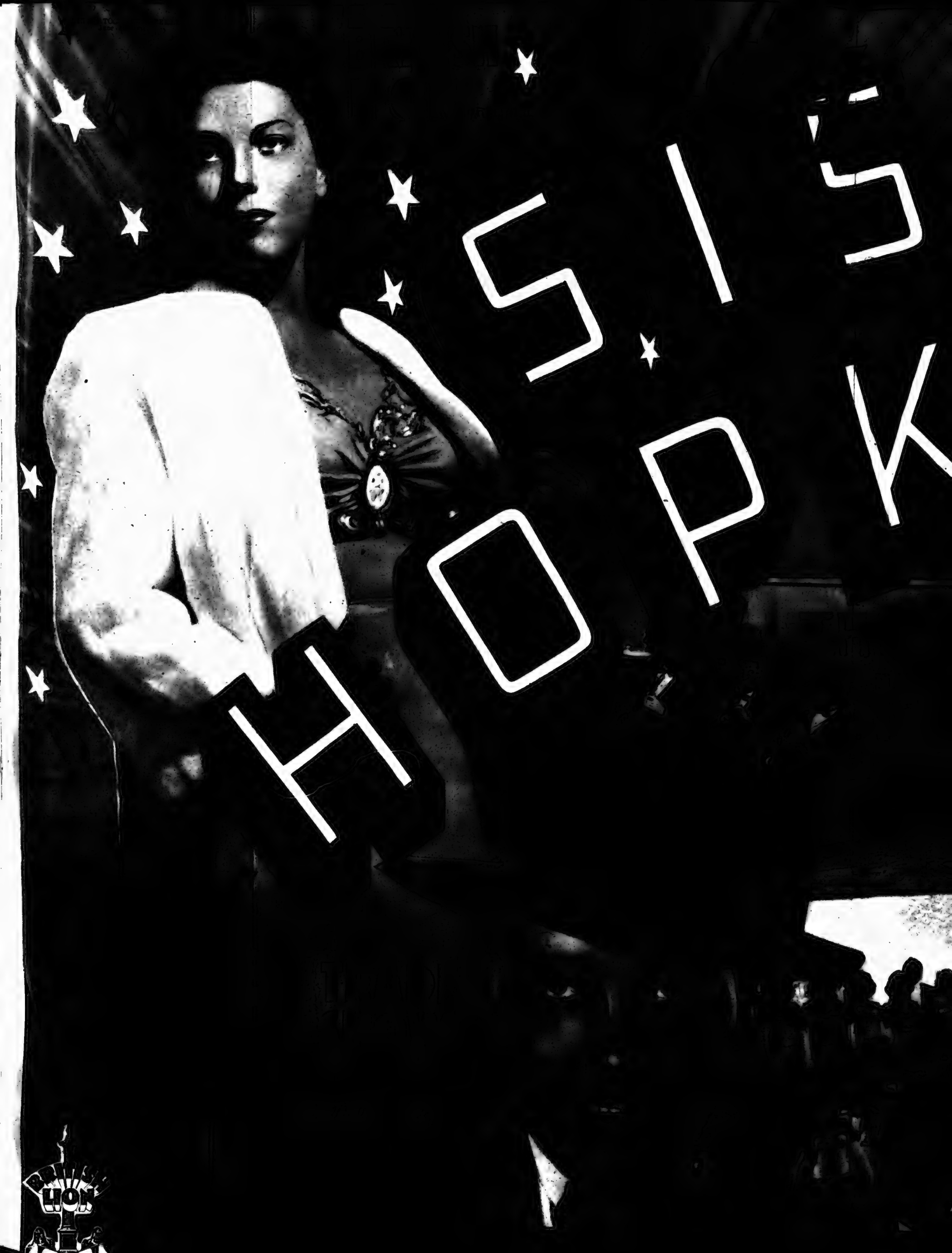
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K I N S

A Republic PICTURE

REPUBLIC PICTURE

BRITISH LION PRESENTS

THE STORY OF THE MEN WHO LIVE

BEHIND THE NEWS

A Republic PICTURE

LLOYD NOLAN
DORIS DAVENPORT

FRANK ALBERTSON • ROBERT ARMSTRONG • PAUL HARVEY

BRITISH LION

ROSCOE KARNS
RUTH DONNELLY
SPENCER CHARTERS

GEORGE ERNEST • LOIS RANSON
POLLY MORAN • CLAIRE CARLETON

Directed by Erle Kenton

A Republic Picture

The PEOPLE'S choice

A HIGG

Effects

TRADE SHOW

VOTE FOR JOE HIGGINS

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Directed by FRANK McDONALD

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With RUFE DAVIS
JUNE STOREY
JED PROUTY

TRADE SHOW
Tuesday, June 17
11 A.M.
G·B THEATRE

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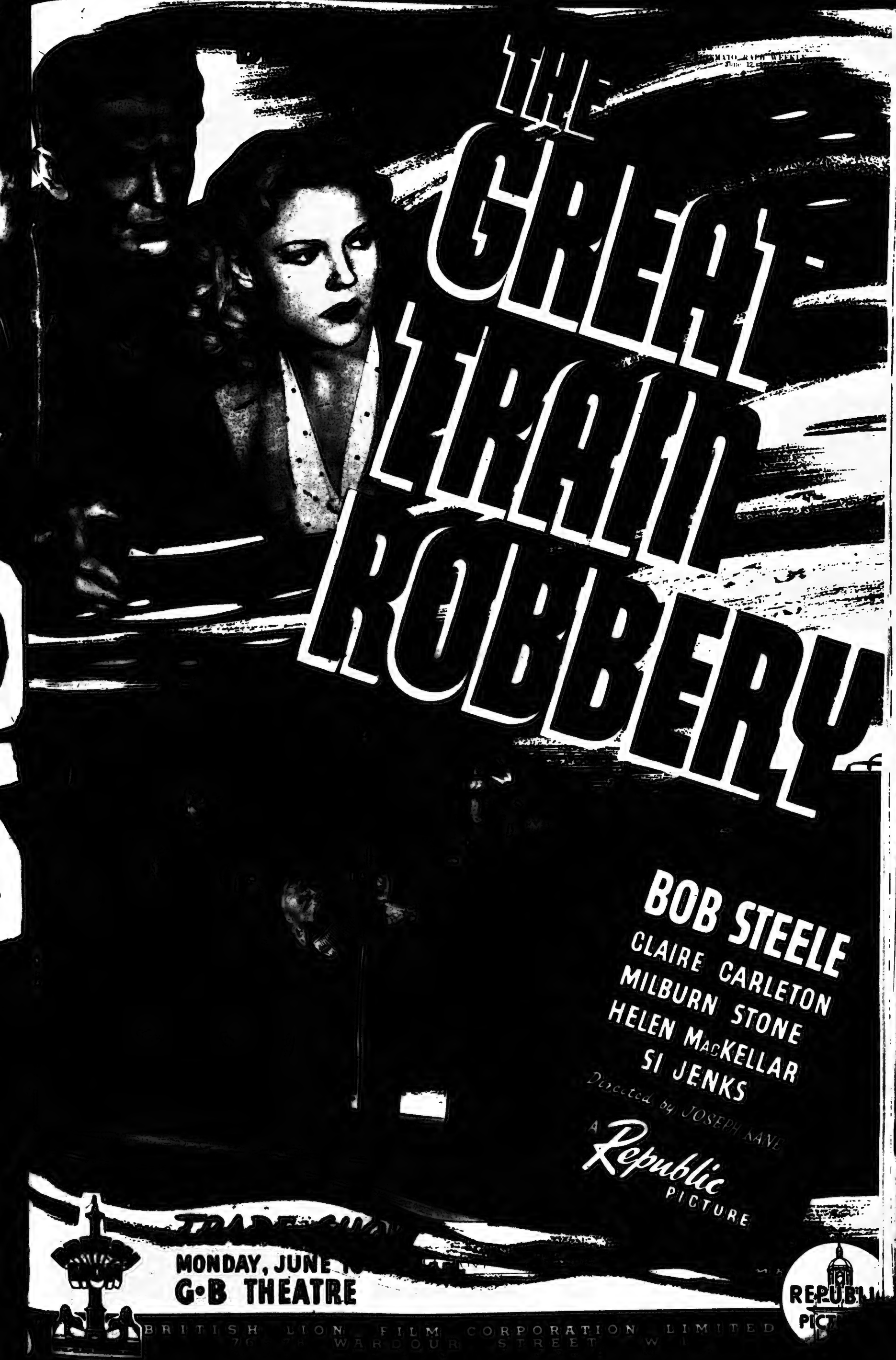
THE GREAT
TRAIN
ROBBERY
BOB STEELE
CLAIRE CARLETON
MILBURN STONE
HELEN MacKELLAR
SI JENKS
Directed by JOSEPH KANE
A Republic PICTURE
MONDAY, JUNE
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BRITISH LION presents

GEORGE "Gabby" HAYES
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W.1

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REPUBLIC PICTURES

THE THREE MESQUITEERS

UNDER TEXAS SKIES

BRITISH LION FILM CORPORATION LIMITED
76 ... WARDOUR STREET W...

June 12,

REVIEW

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General F... Frank Lloy... and Edi...

IMPRESSI... melodra... big busines... story, whic... than action... angle, supe... ated perfor... the compa... lights.

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REVIEWS—continued from page 18

The Lady from Cheyenne

General F.D. (Universal). American (U). Directed by Frank Lloyd. Featuring Loretta Young, Robert Preston and Edward Arnold. 7,920 feet. Release not fixed.

IMPRESSIVE and subtly exciting period outdoor romantic melodrama, telling how petticoat influence put paid to big business and political chicanery in the 1860's. The story, which pivots on woman's suffrage, is intriguing rather than actionful, but its spirited, and compelling feminine angle, superbly stressed by Loretta Young's cleverly graduated performance in the lead, more than compensates for the comparative neglect of physical and spectacular highlights.

The strong and versatile supporting cast, the wealth and accuracy of the detail, and the smoothness of the dialogue are other certain aids to popular success. Moreover, star and title values are terrific. Excellent general booking, a box-office "he-man" woman's picture.

Story.—Jim Cork, a political crook and land grabber, conspires to buy all the worthwhile property in the small Wyoming town of Laraville. His legal adviser is Stephen Lewis, a young solicitor. Annie Morgan, a pretty, unsophisticated schoolteacher, wants a particular site, and Stephen and Cork, confident they can get her out whenever they want, allow her to make the purchase.

Stephen then courts her and she reciprocates, but just as she is on the point of selling back the land she discovers that Cork is plotting to exploit the water rights. She refuses to allow the other citizens to be intimidated, but finds Cork stiff opposition. Undaunted, she meets the Wyoming legislators and, with the help of dance-hall girls, tricks them into giving women the vote. With the law in their own hands, Annie and the rest of the women promptly deal with Cork and his associates. Meanwhile, Stephen reforms and, needless to say, ends up by marrying Annie.

Acting.—Loretta Young gives a clever and appealing performance as Annie; she makes character emancipation fascinating as well as plausible. Edward Arnold contributes a powerful portrayal as the unscrupulous Cork, and Robert Preston is virile and likeable as the reformed Stephen. Gladys George, Frank Craven, Jessie Ralph and Samuel S. Hinds are also sound in direct support.

Production.—There are one or two really tough situations, but, generally speaking, the drama and romantic interests rest on the battle of wits between Annie and Cork. The skirmish leads, apparently, to the recreation of American political history, but it is all put over with such a sure sense of showmanship—Frank Lloyd's directorial touch is unfailing—that alien fact swiftly becomes the handmaiden of powerful, as well as popular, screen entertainment.

Colourful and authentic as it is, it is also unique. It is the first example of he-man fare with women wearing the trousers. Its many robust and vigorous attributes are endorsed by compelling title and star values and an irresistible woman's angle. In a word, it is designed to full box-office dimensions.

Points of Appeal.—Vigorous, authentic story, subtle yet robust feminine angle, clever performance by Loretta Young, lusty and versatile support, interesting and colourful detail, effective climax, provocative title and box-office star values.

Lucky Devils

General F.D. (Universal). American (U). Directed by Lew Landers. Featuring Richard Arlen, Andy Devine and Dorothy Lovett. 5,490 feet. Release not fixed.

ADVENTURE comedy-drama, describing the spectacular tit-for-tat exchanges of an audacious newsreel cameraman and his conscientious news-distributor girl friend. The tale is somewhat erratic, but it nevertheless covers the field from slapstick to sabotage. Its timely comprehensiveness, vigorous teamwork, generous technical presentation and, above all, popular stars—Richard Arlen and Andy Devine are cast-iron in family and industrial circles—more than offset minor shortcomings.

All told, it is pungent and compact mass stuff. Good two-feature programme proposition for the crowd.

Story.—Dick McManus, a daredevil news cameraman, uses confidential information given him by Norma Bishop, teletypist in a news syndicate office, to secure prohibited shots of a new dam. His scoop, put over with the assistance of Andy Tomkins, his elephantine right-hand man, brings him further fame, but causes the innocent Norma to be sacked.

Dick makes amends by getting Norma a job as news broadcaster, but she does not forget in a hurry and retaliates by sending him on a number of wild-goose chases. Their squabbling nearly results in tragedy when Norma puts Dick on a false scent and unwittingly enables saboteurs to develop their plans to blow up the dam. However, in the end a lucky twist results in two birds being killed with one stone. The crooks are spectacularly apprehended, and Dick and Norma end their feud.

Acting.—Richard Arlen gives a manly performance as Dick, Andy Devine gives a characteristic comedy portrayal as Andy, and Dorothy Lovett is not without talent and personality as Norma. Ralph Harolde and Richard Terry are well cast as the saboteurs, and Janet Shaw is responsible for additional light relief.

Production.—The sabotage angle is less effective than the romantic and comedy relief, but when all is said and done the film is none the worse for refusing to take itself too seriously. Its story, or rather chapter of incidents, is cunningly given an alternation which best suits the boisterous personalities and talents of the stars. In other words, good teamwork and vigorous variety are the spice of the picture's hectic life. What is more, its robust irresponsibilities are firmly embossed with mass appeal.

Points of Appeal.—Actionful story, breezy teamwork, spectacular thrills, lively comedy asides, compact footage, good title and popular stars.

One Night in the Tropics

General F.D.-Universal. American (U). Directed by A. Edward Sutherland. Featuring Allan Jones, Nancy Kelly and Robert Cummings. 7,469 feet. Release not fixed.

CHEERY farcical comedy, with songs turning on an extravagant transaction of an over-zealous insurance salesman. He insures a wealthy but irresponsible friend against broken romance, gets a gangster to underwrite the deal and then falls in love with the policy-holder's girl himself. The story promotes piquant romance and breezy comedy in equal measure and a versatile cast sees that the jolly and intriguing fundamentals are fully developed.

Tuneful music, slick dialogue, effective dance ensembles and picturesque scenery neatly augment and support the whole. In all, an ideal and attractive war time show. Capital light entertainment for all classes.

Story.—Steve Harper, a young man-about-town, is in love with Cynthia, an attractive socialite. The date of their marriage is fixed, but Mickey, Steve's former fiancée, intervenes, and it is temporarily called off. Jim Moore, Steve's insurance salesman friend, advises Steve to take out a "Love Insurance" policy. He does, and he stands to get a million should he fail to marry Cynthia.

Roscoe, a gangster, underwrites part of the policy, and he instructs two of his thugs, Abbott and Costello, to keep a watch on Steve. The scene then shifts to San Marcos, a fashionable holiday resort in the Caribbean. Before long it is obvious that Jim and Cynthia are in love, and that Steve is ready to return to Mickey. The policy is, of course, the stumbling-block, but after many complications everything works out satisfactorily.

Acting.—Allan Jones acts with zest and sings delightfully as Jim, Nancy Kelly and Peggy Moran are attractive and score in contrast as Cynthia and Mickey, and Robert Cummings definitely has a way with him as Steve. Budd Abbott and Lou Costello provide breezy comedy relief as the gangster thugs. Mary Boland, William Frawley, Leo Carrillo, and Don Alvarado give valuable support.

Production.—The romantic mix-up alone provides plenty of amusement, but the fun does not spring from one source alone. The efforts of the thugs to protect their boss's interests result in many additional laughs, and each particular brand of humour has an appropriate and lavish setting. Catchy numbers, delightfully rendered, and dazzling dance ensembles cunningly punctuate the gay and giddy whirligig. The show is, we repeat, just the stuff to give the troops. Star values are, of course, obvious.

Points of Appeal.—Lively and intriguing story, very good teamwork, popular romantic angle, versatile comedy, tuneful songs, gay and lavish technical presentation, good title and star values.

That Night in Rio

20th Century-Fox. American (A). Photographed in Technicolor. Directed by Irving Cummings. Featuring Alice Faye, Don Ameche and Carmen Miranda. 8,176 feet. Released August 11, 1941.

EXOTIC romantic comedy with song, set in glamorous South America, and generously photographed in rich Technicolor. The story, one of commercial and connubial deception, forms the pivot of a scintillating and piquant kaleidoscope of gay and care-free Argentina. It is also responsible for a captivating measure of sex. Don Ameche fills a dual rôle, and in one he has graceful Alice Faye as his foil, and in the other the volatile Carmen Miranda. Effective feminine contrast is the spice of the picture's hectic life.

Tuneful songs, versatile dancing and gorgeous stagecraft are the trimmings. The whole is an irresistible encore to "Down Argentine Way." Excellent popular booking.

Story.—Larry Martin, American-born star of a fashionable Rio de Janeiro night club, and the Baron Duarte, a famous international financier, are as alike as two peas. The Baron is unexpectedly caught short on the market, and he has to leave home hurriedly to negotiate a loan. It is imperative that Machado, an astute business rival, should not know of his absence. To avoid the discovery, Larry is engaged to masquerade as the Baron.

By a lucky stroke Larry extricates the Baron from his financial predicament. In the meanwhile, Carmen, Larry's excitable girl friend, gets jealous of his professional interest in Cecilia, the Baron's wife. The Baron also gets het up. So does Cecilia, but for different reasons. Each then pays the other back in his and her own coin, and the complications lead to an appropriate and piquant grand finale.

Acting.—Don Ameche creates good character contrast and, at the same time, reveals a neat sense of humour in the dual rôle of Larry and the Baron. He also sings adequately. Alice Faye is a glamorous and provocative Cecilia, and Carmen Miranda is a live and excitable, if somewhat grotesque, Carmen. There is a shrewdly chosen supporting cast.

Production.—The piquant sex angle does not assert itself early in the development—the scenes in which Cecilia is not certain whether it was Martin or her husband who shared her bed are the prelude to the most intriguing fun—and at no period is the picture dull. Far from it. The beginning, middle and end are generously endowed with versatile action, tuneful song, gay eccentric dance and gorgeous dresses, superbly photographed in Technicolor. They also have a cast that has personality and can improvise. In short, the film is grand escapist entertainment.

Points of Appeal.—Bright, intriguing story, pleasing romantic interludes, good tunes, versatile cast, dazzling stagecraft, superb Technicolor, good title and box-office stars.

Meet the Chump

General F.D.-Universal. American (U). Directed by Edward Cline. Featuring Hugh Herbert, Lewis Howard and Jennie Kelly. 5,400 feet. Release not fixed.

HERE we have a crazy comedy that is the maddest by far of them all. Its extravagant flight of fancy takes place in financial and gangster circles, and tells of the efforts of a reckless philanthropist to save himself from a prison sentence. Hugh Herbert is the "cuckoo" whose heart is bigger than his head, and his inimitable idiocies result in a number of laughs. The supporting players, too, go haywire. So does the director.

But dementia can be overdone, and if there is a fault it is that the film takes lunacy a little too seriously. There is seldom a let-up. Still, completely barmy as it is, it is well worth a gamble, if only for Hugh Herbert. Very good star comedy booking for the masses.

Story.—Hugh Mansfield, a crazy investment counsellor, cannot resist an appeal for money. His reckless generosity causes him to give away half of a ten million dollar trust fund held on behalf of his nephew, John. The will stipulates that John comes into possession on his twenty-fifth birthday provided he marries. John is ready to comply with the terms, but Hugh, to save awkward questions, sets out to put a spoke in his nephew's wheel.

He feigns madness. The scene shifts to an asylum, but before long the authorities believe it is John who is insane. Soon newsboys, gangsters and Government agents are involved, but by a lucky turn of events Hugh eventually makes good, and John gets both his inheritance and his bride.

Acting.—Hugh Herbert is not only seen as Hugh, but as the character's good and bad self. Clever trick photography augments the star's laughably crazy performance. Lewis Howard works hard as John, and Jennie Kelly is a pretty heroine. There is an enthusiastic supporting cast.

Production.—The story is continually changing its locale—it starts off in the investment counsellor's office, gives an exuberant glimpse of the central character's benevolent attitude towards children, darts into an asylum, escapes into gangsterdom, and finishes up more or less where it began—but coherence worries it not a bit. In short, it revels in being completely mad.

The piling up of lunacies may not be to everybody's taste, but though the asides frequently lack contrast few will be able to resist Hugh Herbert's studied fooling. He alone is worth the money, and can be counted upon to register the requisite number of laughs in practically any company. In short, the film is a very good fan comedy booking.

Points of Appeal.—Scatterbrained plot, irresistible fooling of Hugh Herbert, popular and eager supporting cast, good technical presentation, provocative title and big star values.

The Man Who Lost Himself

General F.D. (Universal). American (U). Directed by Edward Ludwig. Featuring Brian Aherne, Kay Francis and Henry Stephenson. 6,537 feet. Release not fixed.

SCINTILLATING society comedy turning on the predicament of an easy-going, likeable fellow who, through fantastic circumstance, is compelled to assume the identity of another man, one whose marital and business life is open to question. The complications are both piquant and boisterous, but, whatever the mood, the fooling is in impeccable taste. The polished and popular stars and supporting players see to that.

They also subtly spice the novel romantic interest with sex. The dialogue, too, is smooth and the staging elegant. Excellent light booking, particularly for good and high-class halls.

Story.—John Evans, a young business man, has a few drinks while on a visit to New York. He wakes up in a strange bed and finds that he has been mistaken for Malcolm Scott, a society man whom he closely resembles. Later, Scott commits suicide, and Evans finds it impossible to convince the dead man's widow, Adrienne, and servants that he is not Scott.

To make matters worse, he discovers Scott was a philanderer and crook. Complications rapidly pile up, but in the end a laughable twist enables Evans to establish his identity. By this time it is obvious he and Adrienne are in love.

Acting.—Brian Aherne is smooth and ingratiating as the frequently embarrassed Evans, and Kay Francis reveals poise, spirit and polish as Adrienne. S. Z. Sakall, Henry Stephenson, Sig Rumann and Dorothy Tree head a strong and attractive supporting cast.

Production.—The switching of identities is rather sudden and the climax leaves much unexplained, but the hypothesis itself is sufficiently novel, amusing and piquant to justify its extravagance. The domestic complications have a slightly fuller flavour than the commercial, but the high quality of the acting and the resourcefulness of the direction prevent any perceptible unevenness in the quality of the humour.

The picture goes all out for laughs, and ends by recording a smooth and gay ribbon of drawing-room jests. The photography, particularly in the opening dual-identity sequences, is excellent.

Points of Appeal.—Novel, piquant and intriguing story, spontaneous development, polished acting, smart dialogue, resourceful direction, lavish presentation, good title and real star values.

The Invisible Woman

General F.D. American (A). Directed by A. Edward Sutherland. Featuring Virginia Bruce, John Barrymore, and John Howard. 6,506 feet. Release not fixed.

SPECTACULAR comedy novelty, obviously suggested by H. G. Wells' eccentric classic, "The Invisible Man," turning on the hectic experiences of an improvident scientist who discovers the secret of making human beings invisible. There are many strings to the plot—romance and revenge are but two—and all, cleverly handled by a resourceful and popular cast and, more important still, backed up by brilliant trick camerawork, lead to laughter-making situations.

The complete extravaganza which, incidentally, is subtly spiced with sex, is great as well as unorthodox light entertainment. Excellent general booking.

Story.—Professor Gibbs, an improvident scientist, has the financial backing of Richard Russell, a society spendthrift. Richard eventually goes bust, but at the crucial moment Gibbs learns how to make human beings invisible.

He advertises for a "guinea pig," and Kitty Carroll, a pretty girl, applies for the job. She gets it, but unknown to Gibbs, her reason for accepting it is to get her own back on her mean employer. There are further complications when gangsters try to steal the formula, but in the end the invention is proved, and Richard, now a wealthy man, finds romance with Kitty.

Acting.—Virginia Bruce is an attractive, spirited and provocative Kitty, John Barrymore "hams" effectively as the eccentric Gibbs, and John Howard is a likeable Richard. Oscar Homolka, Charles Ruggles, Edward Brophy, and Donald McBride give eager support.

Production.—The plot is, to say the least, fantastic, but no matter, it scores the laughs and tickles the senses. Both the sex angle—the attractive "guinea pig" has to disrobe before she can meet with the requirements of the formula—and the gangster—by the way, alcohol is another important factor in the experiment—fit smoothly into the general scheme. So does the romantic.

Clever teamwork, resourceful direction and brilliant photography effectively augment the whole. When it comes to present illusions, crazy and otherwise, it not only answers, but caps Maskelyne. A certain riot in any company.

Points of Appeal.—Ingenious, laughable and thrilling story, brilliant technical presentation, very good characterisation, novelty angles, intriguing title and popular stars.

Where Did You Get That Girl?

General F.D. (Universal). American (U). Directed by Arthur Lubin. Featuring Helen Parrish, Eddie Quillan and Leon Errol. 5,855 feet. Release not fixed.

ROMANTIC comedy-drama with songs, describing how an enthusiastic band of young instrumentalists break into radio. The tale, which, incidentally, can also boast of a crime motif, has disarming ingenuousness, while the cast that puts it over is represented by a versatile and ingratiating mixture of youth and experience.

The song and band items are effective embellishment. In all, a happy and exuberant show. Very good two-feature programme proposition for the masses and family.

Story.—Helen Borden, a struggling singer, and Jeff Brant, a struggling song-writer, meet by accident and fall in love. The two team up with a dance band led by Joe Olsen. They hire their instruments from a local pawnshop and trick Angus MacDevin, the Scottish proprietor, into backing them, but while rehearsing without permission in a studio belonging to a recording company are innocently involved in a hold-up.

From thence on they are chased by the police, but in the end the publicity enables them to land a big radio and recording contract. It also paves the way to marriage between Helen and Jeff.

Acting.—Helen Parrish is no great singer, but she acts well enough to get away with the rôle of Helen; Charles Lang is adequate as Jeff, and Leon Errol registers as MacDevin. Franklyn Pangborn, Eddie Quillan, Stanley Fields and Thurston Hall represent a good supporting team.

Production.—Neither the crime nor the romantic element is taken seriously, but each factor nevertheless amplifies and gives contrast to the other. Tuneful songs, bright dance band numbers, versatile teamwork and good comedy twists effectively augment the whole. The complete picture is a likeable and lively contribution to the popular song-title series.

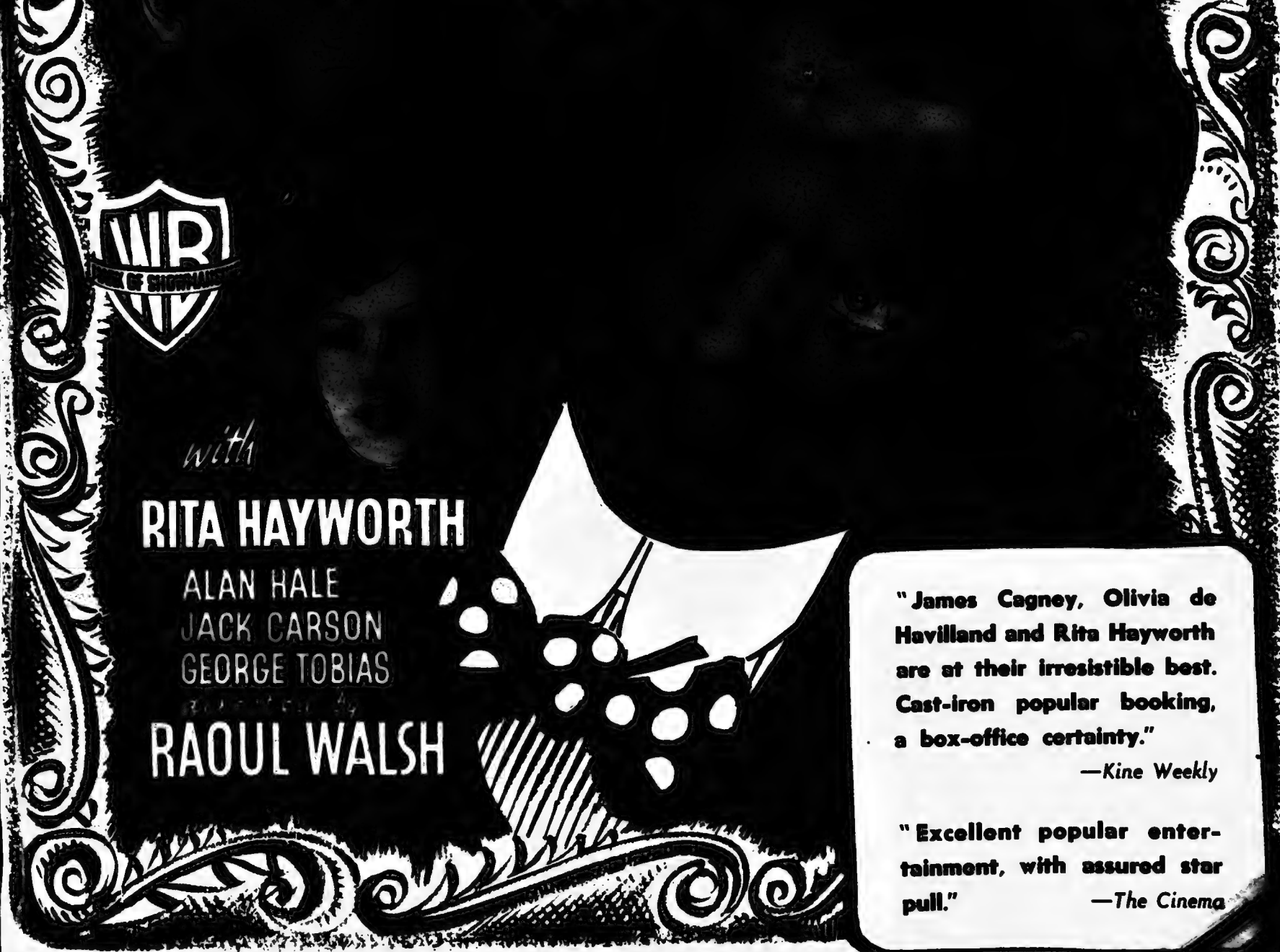
Points of Appeal.—Lively, comprehensive plot, spirited comedy relief, popular romantic angle, good tunes, versatile cast, generous staging, good title and star values.

REVIEWS—continued on page 33

"ATLANTIC FERRY"

ATLANTIC FERRY, which is being trade shown by Warners to-day, is the second production in Warner Bros.' new project of big British pictures. The film is the romantic story of the first steamship to institute regular sailings between England and America, and the far-seeing people who brought it into being. The cast includes Michael Redgrave, Valerie Hobson, Griffith Jones, Margaretta Scott, etc.

The Strawberry Blonde



"James Cagney, Olivia de Havilland and Rita Hayworth are at their irresistible best. Cast-iron popular booking, a box-office certainty."

—Kine Weekly

"Excellent popular entertainment, with assured star pull." *—The Cinema*

STORY BEHIND THE MA

MILLION HEADLINES!

EDWARD G.

ROBINSON

THIS MAN REUTER

Directed by WILLIAM DIETERLE

"HIGH SIERRA is the most thrilling and unusual picture I have directed since 'What Price Glory'!"
Director of a hundred Hits, **RAOUL WALSH**

IDA **HUMPHREY**

LUPINO · BOGART

HIGH SIERRA

"Excellent popular entertainment."
—The Cinema

"Gripping, psychologically sound story, fine acting by Humphrey Bogart ...powerful climax and star values."
—Kine Weekly

DIRECTED BY RAOUL WALSH

ALAN CURTIS · ARTHUR KENNEDY
JOAN LESLIE · HENRY HULL · HENRY TRAVERS

WR

ERROL FLYNN

"Footsteps in the Dark"

"Welcome return of Errol Flynn in light modern role. Sound proposition for generality of theatres." —*Daily Film Renter*

"The climax, the cast and the strong feminine angle are the film's irresistible master cards." —*Kine Weekly*

Directed by LLOYD BACON

Obituary

BERNARD CRESSWELL PASSES

Blow to Trade in Birmingham

MIDLAND C.T.B.F. LOSS

MEMBERS of all sections of the Trade in the Midlands mourn the loss of Bernard Cresswell, for so long Midland manager for M-G-M and the one and only chairman of the Birmingham and Midland C.T.B.F., who was buried at Little Aston, Sutton Coldfield, on Monday last.

Possessed of anything but robust health in recent years, Mr. Cresswell to the end maintained that spirit of cheerfulness which marked his dealings with all who came into contact with him.

One of the "veterans" from the point of view of service in Midland renter circles, he had had charge of that territory for M-G-M for a quarter of a century. Under his able guidance a few years ago the Birmingham branch gained second place in the M-G-M World Sales Drive, and as a result he was the guest of the firm on a trip to Hollywood.

Taken ill a fortnight ago, Mr. Cresswell became a patient at the Walsall General Hospital, where he died in the evening of Tuesday, June 3.

An ardent and enthusiastic worker in the cause of charity, he accepted the chairmanship of the local Trade Benevolent Fund when it was inaugurated in 1922, and continued in office until his death. Keenly interested in the welfare of all sections of the Trade a few years ago, he set out to place that fund on a sound footing by steadily increasing its investments to £10,000.

At this year's annual meeting he was able to announce that the investments then stood at £9,400, and that he was hopeful with a continuance of the loyal co-operation of his fellow officers and committee to reach the £10,000 mark during the current year.

The Funeral

The high esteem in which Bernard Cresswell was held was clearly manifest by the large number of Trade friends who joined Mrs. Cresswell and the other family mourners at the picturesque Church of St. Peter, Little Aston, at noon on Monday. M-G-M directors were represented by J. C. Squier, while the congregation was fully representative not only of Birmingham renting and equipment houses, but of exhibitors in the Midlands, including representatives from as far afield as Wellington and Gloucester. Among those attending on behalf of the local branch of the C.E.A. were Past Chairman C. H. Russ and H. Ferrier Cornforth, while both the circuit and independent houses were well represented. So, too, was the Birmingham and Midland Trade Benevolent Fund. The senders of floral tributes included M-G-M directors and staff, staff of the Midland branch of the company, C.E.A., local Benevolent Fund Committee, the Cinema Veterans 1903, Capt. S. W. Clift, the Clifton and other circuits, and numerous independent exhibitors.

On Active Service

Charles Burgess, who had been for the past ten years with Granada Theatres, Ltd., has been notified as killed on active service with the R.A.F. Prior to joining the Air Force Mr. Burgess was manager of the Granada, Kingston, Surrey, to which post he came from the Palladium Cinema, Blackpool, where he was manager. Mr. Burgess was 33 years of age.

Ezra Rogers, formerly a familiar figure in Bromley, where he was commissionaire at the Palais, High Street, has died at the age of 58.

Vivien Leigh in LADY HAMILTON (U.A.) reviewed in this issue

Company Notes and News

NEW PRIVATE COMPANIES

Byron Pictures, Ltd.—Registered May 29. Capital, £500 in 300 preference and 200 ordinary shares of £1 each. Producers and manufacturers of sound, colour and silent kinematograph and other films, etc. Directors: Cecil J. K. Randall (film director) and Mrs. Maud C. Randall, both of 5, Hodford Road, N.W.11. Solicitors: White and Co., 28, Sackville Street, W.1. Reg. office: 28, Sackville Street, W.1.

S. G. Cinemas, Ltd.—Registered June 5. Capital, £100 in 100 shares of £1 each. Film and theatrical booking agents, managers of kinemas, theatres, halls, and places of entertainment, etc. Subscribers (each one share): Samuel Graham, 21, Oundle Drive, Wollaton Park, Nottingham (director of Graham's Cinemas, Ltd.), and Mrs. Kathleen Graham, same address. Samuel Graham is the first director. Secretary: F. W. Doleman. Reg. office: 24, Corridor Chambers, Market Place, Leicester.

Barrfields Entertainments, Ltd.—Registered in Edinburgh May 30. Capital, £1,000 in 1,000 shares of £1 each. Proprietors or lessees of kinema theatres, opera houses and skating rinks, etc. Subscribers (each with one share) are: John B. Wardhaugh, 194, West Regent Street, Glasgow, chartered accountant; John Tindal, 113 St. Vincent Street, Glasgow, solicitor. First directors not named. Qualification: One share. Remuneration as fixed by the company.

Glen Cinema Buildings, Ltd.—Registered in Edinburgh June 2. Capital, £500 in 500 shares of £1 each. Objects: To acquire, manage and exploit land and property of all kinds, and to carry on the business of proprietors of entertainment, recreation and dance halls, restaurants, kinemas, etc. Directors: Arnold M. Burns, 304, Great Western Road, Aberdeen, kinema proprietor; Winifred Neilson, 107, Leslie Terrace, Aberdeen, teacher. Qualification: £1. Reg. office: 14, Bon-Accord Square, Aberdeen.

MORTGAGES AND CHARGES

Cleveland Entertainments, Ltd., South Bank.—Deposit on May 16, 1941, of deeds of freehold "Hippodrome," South Bank, Yorks, to secure all moneys due or to become due from the company to National Provincial Bank, Ltd.

Clifton Cinemas (Warwick), Ltd., Prudential Buildings, Colmore Row, Birmingham.—Mortgage on kinema and leasehold land at Coton End, Warwick, with machinery and fixtures, dated May 21, 1941, to secure all moneys due or to become due from the company to Midland Bank, Ltd.

M.P.M. Entertainments Corporation, Ltd., 16, St. James's Street, S.W.1.—Particulars filed on May 15, 1941, of £1,500 debentures authorised May 1, 1941, the whole amount being now issued.

SATISFACTIONS

Bulwell Picture and Variety Co., Ltd., Bank Yard, Bulwell.—Satisfaction in full on April 19, 1918, of mortgage dated September 8, 1914, and registered September 15, 1914, securing £1,750 (Notice filed May 28, 1941.)

G. and M. Drummond Cinemas, Ltd., Hippodrome, Railway Street, Bishop Auckland.—Satisfaction to the extent of £10,000 on May 3, 1941, of mortgage dated January 19, 1935, and registered January 24, 1935.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

United Publicity Services, Ltd., Arundel House, Arundel Street, W.C.2.—R. L. Wells, of Arundel House, Arundel Street, W.C.2, ceased to act as receiver and manager on May 15, 1941.

GRANADA SHOWMAN JOINS THE NAVY

One of Granada's most lively showmen, J. **Clement Arscott**, has left to join the Navy. Mr. Arscott has been in control of the Leytonstone Rialto since October, 1938, and has served with the Granada company since 1934 at Enfield, Willesden, West Ham and elsewhere, and in that time put over a large number of really smart advertising stunts.

His successor at Leytonstone is **H. Clare** who, before joining the firm 11 months ago, was for seven years municipal entertainment manager at Ventnor, Isle of Wight. Previously he had been a baritone vocalist, concert artiste, theatrical and revue performer since 1919, and in that time has toured the whole country.

Albert T. Harman, who was appointed manager of the Chingford Odeon a little while back, is a comparative newcomer to the Trade, though he has been used to "entertaining" for some time. Previously in the hotel business, his enterprises were seriously affected by the war and he joined G.-B., with whom he held West End appointments at the Shaftesbury Avenue News Theatre and the New Victoria. Then he transferred to Odeon and started at the Majestic, Wembley.

Smethwick Watch Committee has refused to sanction the exhibition of "Amok."

MARKET TENDENCIES UNCERTAIN

G.-B. and A.B.C. Holdings Easier

ODEON ADVANCES

THE kinema share market was uncertain in tendency during the past week, and there was no outstanding movement, apart, perhaps, from a further easing of Provincial Cinematograph issues. The 7½ per cent. preferred ordinary were only 11s. compared with 11s 6d, the "A" preference 18s. 9d. against 19s. 7½d., and the "B" preference 15s 7½d against 16s 3d.

A.B.P.C. ordinary failed to hold the whole of their recent rise, and reacted 3d. to 5s. 9d. Gaumont-British ordinary were also dull at 1s. 1½d., a decline of 3d. But the debentures of this company at £63 were 7s. 6d higher again, while Odeon 5 per cent. debentures at £73½ were also good. Odeon 6 per cent. preference advanced 6d to 11s.

Other movements were of a minor nature.

SHARE MARKET

	Last week.	This week.	Movement.
African Theatres Ord.	30/-	30/-	—
Assoc. Brit.Pic.Corp.5/-Ord.	6/-	5/9	— 3
" 6% Pref.	14/6	14/6	—
" 5% Debs.	£91½	£91½	—
A.P.P.H. Ord.	5/-	5/1½	+ 1½
Baird Tele. 20% Pref.Ord.£ s d	-/3	-/3	—
" Defd. Ord. 2/6	-/3	-/3	—
Brit. & Dom. Films £1	-/2	-/2	—
Brit. Lion Pref. 10/-	3/6	3/9	+ 3
Capital & Prov. News 5/-	-/6	-/6	—
Gaumont-British Ord. 10/-	1/4½	1/1½	— 3
" "A" Ord.	-/6	-/6	—
" 5½% 1st Pref.	6/-	6/3	+ 3
" 4½% New Debs.	£62½	£63	+ 7 6
General Thea. Pref.	2/3	1/11½	— 3½
" 6½% 1st Mort. Deb.	£63	£63	—
Mde. Tussaud New 1/- Def.	-/3½	-/3½	—
" £1 Prefd. Ord.	2/1½	2/1½	—
Moss Empires £1 Ord.	12/-	12/-	—
" £1 Cum. Pref.	13/1½	13/1½	—
Odeon 5/- Ord.	5/-	5/-	—
" 6% Cum. Pref.	10/6	11/-	+ 6
" 5% Debs.	£73	£73½	+ 15/-
P.C.T. 7½% Ptg. Pf. Ord.	11/6	11/-	— 6
" Cum. "A" Pref. £1	19 7½	18/9	— 10½
" Cum. "B" Pref. £1	16/3	15/7½	— 7½
" Const. 7% Pref.	19/6	19/6	—
Sound City 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	-/6	-/6	—
Twentieth Cent. 6% Pref.	-/3	-/3	—
Union Cinemas Ord.	-/2½	-/2½	—
" 1st Pref.	2/3	2/3	—
" 2nd Pref.	-/10	1/-	+ 2

£1 shares unless otherwise stated. * Nominal.

Mark Freeman, who is now manager of the Odeon, Hendon, is well known in the publicity world. He was formerly of the old music-hall paper *The Encore*, and later of *Magic*, the association with which has undoubtedly been reflected in the excellent publicity put out in connection with his theatre.

Harry Clifton, manager of the Regal, Margate, for some years, and well known in the Thanet area for his showmanship stunts, has joined the Royal Navy. He has been connected with the Regal for nearly five years, at first as a relief manager. During this period he also took turns at the Astoria, Folkestone, where he made many friends.

Harry Watkinson, for many years musical director of the Queen's P.H. Circuit and leader of the orchestra at the Queen's, Poulton Road, Wallasey, before the advent of talking films, died at Wallasey last week. Many people on Merseyside and in Ashton-in-Makerfield will remember him for his presentation of the "Blue Ribbon Orchestra" at theatres in the circuit.

REVIEWS continued from page 27

Give Us Wings

General F.D.-Universal. American (A). Directed by Charles Lamont. Featuring The Little Tough Guys, Victor Jory and Anne Gwynne. 5,596 feet. Release not fixed.

JUVENILE aerial comedy melodrama, telling of the wicked exploitation of air-minded youngsters by the ruthless owner of a third-rate aircraft company. Much of the action is sheer slapstick—the youngsters never miss an opportunity for practical joking—but realistic spectacle, nevertheless, catches up with the development in time to thrust the point of the story home. Incidentally, the acting meets all demands, and the climax is terrific. Very good "programmer," one with obvious selling values, for the masses, family and youngsters.

Story.—Tom, Pig, Ape, String and Rap, five young aircraft mechanics, get fed up when they hear that their lowly birth is likely to prevent them from being recommended for a pilot's course. Arnold Carter, unscrupulous head of a small aircraft company, learns of their unrest, and seizes the opportunity to buy cheap labour. He offers them jobs as pilots, and all five readily accept.

York, Carter's superintendent, takes them in hand and trains them to dust (spray) crops by 'plane. York refuses to pass them out until they are qualified, but Carter sends them up in their instructor's absence. Rap is killed. Carter attempts to escape by 'plane, but Tom brings him to earth. The law then takes care of Carter. The boys settle down under York.

Acting.—Billy Halop, Bobby Jordan, Bernard Punsley, Huntz Hall, and Gabriel Dell form a lively and intelligent team as the boys, Victor Jory makes a good villain, and Wallace Ford, Anne Gwynne, Shemp Howard give versatile support.

Production.—The story points out that the old-school-tie prevails in America as well as here, and that class distinction can be a weapon for crooks, but it is as an aerial comedy thriller rather than as a documentary that the film will register. Put another way, it is not so much its message as the laughable and exciting manner in which it is delivered that matter. Anyway, it is franked by cast-iron popular entertainment.

Points of Appeal.—Actionful, exciting and, at times, human story, big aerial thrills, rousing comedy relief, eager teamwork, attractive title and popular young cast.

The Fighting Chump

New Realm. American (—). Directed by Joseph Rothman Featuring Weldon Heyburn and Eve Farrell. 5,090 feet. Release not fixed.

STORY dealing with a conceited boxer who joins a police motor patrol and gets the conceit knocked out of him. It is very amateurish in development and the acting is definitely poor. It might get by as a second feature in an industrial hall.

Story.—Delaney, a boxer, is too free with his fists and has to leave the fight racket. He becomes a motor cop and again throws his weight about. Catching a girl, an heiress, for speeding, he succumbs to her suggestion that he should come to the country dance. There she arranges that he shall be beaten up.

Dismissed the force, the only one to stand by him is Mary, the girl in his billet. Later he learns that the heiress has been kidnapped by crooked fight promoters. He wins a fight to get some money, rounds up the crooks, and wins Mary's hand.

Acting.—Weldon Heyburn looks tough, but has little acting ability. Eve Farrell is negligible as Mary, and the rest of the cast is just adequate.

Production.—Jerky continuity and weak, stilted dialogue does not help to disguise the feebleness of the plot. There is a fairly well staged fight, but otherwise the action has little or no thrill.

Points of Appeal.—The boxing angle.

SHORTS OF THE WEEK

M-G-M

RESPECT THE LAW. American (A). Two reels. Release not fixed.—Stern "Crime Does Not Pay" featurette, describing how wilful neglect of local by-laws can lead to an epidemic. Staging and treatment thorough, but a little too serious to make entertainment. Dramatic featurette for other than the squeamish.

GENERAL F.D.

GOING PLACES. No. 89. American (U). One reel Release not fixed.—Magazine short introducing many interesting and amusing items, including crisp and unusual epitaphs from country gravestones. Photography and commentary good. Good novelty fill-up.

STRANGER THAN FICTION. No. 88. American (U). One reel. Release not fixed.—"Quiz" featurette, retailing news and information in interesting, instructive and entertaining screen form. Presentation smooth. Good fill-up of its type.

REISSUES

The Prisoner of Zenda

United Artists. American (U). Directed by John Cromwell. Featuring Ronald Colman, Madeleine Carroll, and Douglas Fairbanks, Jnr. 9,332 feet. Release not fixed.

WHEN this film was originally seen in 1937 it was given a glowing review in our issue of October 7, and on reading it through after seeing the film this time we see no reason to alter that criticism. "Grand romantic spectacle . . . the first and still the best of all Ruritanian stories. Neither time nor familiarity has robbed the tale of its pristine glory. Excellent general booking, one with everything the box-office needs in its proven story, title and star values." There is nothing further to add except to say the film has not dated in the slightest, and that Ronald Colman has never had a part more suited to him. It is a reissue exhibitors should welcome with open arms.

For Ever England

International Film Renters. British (A). Directed by Walter Forde. Featuring John Mills, Betty Balfour and Barry Mackay. 7,122 feet. Release not fixed.

SPECTACULAR naval romantic melodrama with a strong maternal interest, originally reviewed under the title "Brown on Resolution" in the KINE. of May 23, 1935. The tale, based on C. F. Forester's famous novel, illustrates the maxim "Breed will tell," and confirms it with some of the finest and most inspiring naval spectacles seen on the screen. Incidentally, the film was made with the full co-operation of the Admiralty.

A magnificent picture, and a credit to British studios when it was first shown, it now adds urgent topicality to its epic attributes. In other words, circumstances have made it better than new. Definitely an outstanding box-office revival.

Hope of His Side

Equity-British. British (—). Directed by Jack Raymond. Featuring Sydney Howard, Mabel Constanduros and Leslie Sarony. 6,343 feet. Release not fixed.

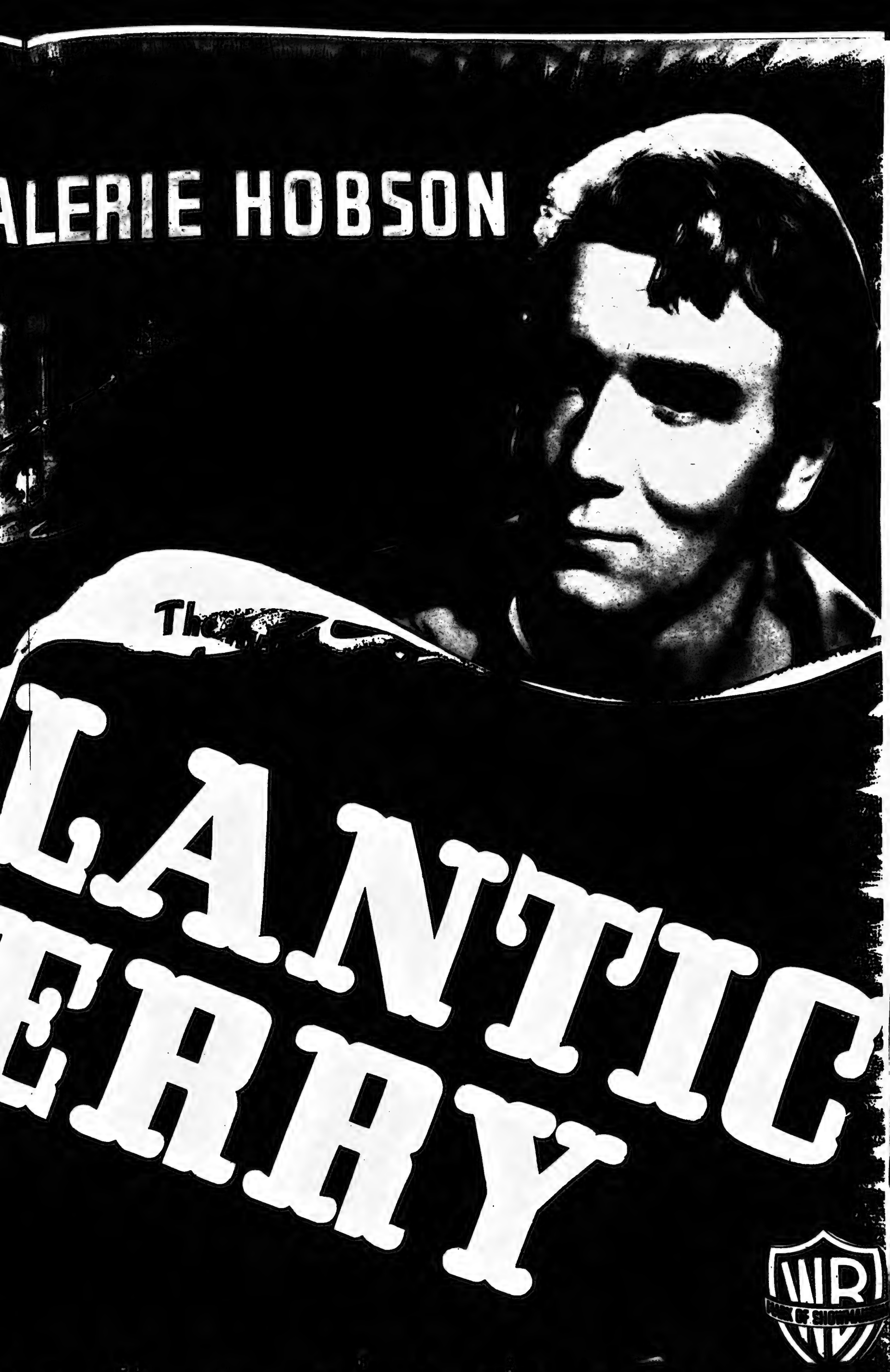
NORTH-COUNTRY sporting comedy, with domestic asides, first reviewed under the title "Where's George" in the KINE. of August 22, 1935. The humour is friendly, if not riotous, and the star, Sydney Howard, still amuses with his quaint comicalities. Technically the production is up to standard. Handy quota comedy support, one with star values, for industrial and family halls.

MICHAEL REDGRAVE · VALE

AFE
FE

TRADE SHOW

THURS. JUNE 12th.
at 2·30 P.M.


ALERIE HOBSON
The
LANTIC
FERRY
WB
BANK OF SHOWMANSHIP

TWO FILMS ON FLOOR AT EALING

"Big Blockade" Started

WILL HAY IN FOURTH WEEK

EALING Studios have their stages occupied with two new feature productions. Will Hay's "The Black Sheep of Whitehall" has entered its fourth week, and "The Big Blockade" takes the floor this week.

"The Big Blockade," independently financed by Ealing but being made with the co-operation of the Ministry of Economic Warfare and the help of the Admiralty and R.A.F., is a story of Britain's blockade of Germany and German-occupied territories, told in partly fictional style.

Possessing about 80 speaking parts, the picture will feature an outstanding cast of stars, in addition to several distinguished personalities associated with the economic war, including Dr. Hugh Dalton, Ronald Cross and David Bowes-Lyon.

Noted film players who have so far agreed to appear include Frank Cellier, Elliot Mason, Austin Trevor, George Merritt, Martita Hunt, Ronald Shiner, Morland Graham, John Stuart and Percy Walsh. Will Hay, now starring in "The Black Sheep of Whitehall," will cross from his set to the "Big Blockade" set to appear as a trawler skipper.

Many other famous stars have been approached. Although not yet definitely signed, it is hoped that those who will appear will include John Clements, Michael Redgrave, John Mills, Basil Sydney, Alfred Drayton, Ernest Thesiger and Michael Rennie.

Direction will be in the hands of Charles Frend, the third newcomer in succession to receive his first directorial chance at Ealing. Frend, 32-year-old film editor, has worked on such outstanding productions as "Goodbye Mr. Chips," "The Citadel" and "Major Barbara." He has been at work for some time on preparing "The Big Blockade."

Meanwhile, Hay and Dearden are making excellent progress with "The Black Sheep of Whitehall," and the highlight of last week's shooting showed Will disguised as a railway inspector.

ANDREW BUCHANAN

BUCHANAN CELEBRATES 21st ANNIVERSARY

FOUNDER OF IDEAL'S CINEMAGAZINE

THIS week witnesses the celebration by Andrew Buchanan of his majority in the film world, his association with which dates back to 1920, when in a secretarial capacity at the old Ideal Company he learned the administrative and export side of the Trade.

Since those days Andrew Buchanan, whose name is so closely linked with the Ideal Cinemagazine, has specialised in short subjects, and until recently was the Director of Productions to British Films, Ltd., a post which he only resigned to devote his attentions to the work of his own companies, Films of Great Britain, Ltd., and Andrew Buchanan Productions.

During his Ideal period, Buchanan wrote the sub-titles for Lupino Lane comedies, Edgar Wallace adaptations, and anglicised a great number of silent American features.

In 1925 he was given the opportunity of transforming a collection, at Elstree, of used positives of Charles Urban Movie Chats into a new form of one-reeler, which was named the Cinemagazine. The first four of this famous series were Trade shown in 1926, after which he produced a reel a week continuously for eleven years. The series became world famous and helped to lay the foundations of the early documentary movement.

As the market for a regular output of short films dwindled Buchanan produced numerous films for Gaumont-British Instructional, mostly of a medical nature, and in 1938, was appointed Director of Production to British Films Limited. At the Albany Street studios he produced commercial and governmental films, both shorts and features, until the premises were destroyed in an air raid in the Autumn of 1940.

His output reveals his versatility, for it has ranged from comedies featuring Claude Dampier, Jeanne de Casalis and Nelson Keys, to ballet, agricultural, and medical films. Recently he completed "Religion and the People," presenting the social work carried out by all denominations.

In January, 1941, he launched his own companies, but continued to act as Director of Production to British Films, Limited, until recently, when he resigned in order to devote himself entirely to the activities of his own concerns.

Films of Great Britain, Limited, is now busily engaged upon Governmental films, and Andrew Buchanan Productions has just completed its first comedy, "Surprise Broadcast," featuring Jean Colin and A. E. Matthews, with music by George Posford, and lyrics by Harold Purcell.

In addition to production, Andrew Buchanan has written five film books, covering every aspect of production, and his output of articles and criticisms continues unabated.

BACKGROUNDS FOR HOLLYWOOD

British R.A.F. Scene

For some weeks past two camera units have been photographing R.A.F. activities as backgrounds for the Hollywood production, "A Yank in the R.A.F.," a 20th Century-Fox picture.

One camera unit consists of Ronnie Neam and Jack Hildyard, who were director of photography and operative cameraman on "Major Barbara." Jack Whitehead, the well-known B.P. expert and trick photographer, is operating the other camera unit, obtaining special B.P. plates.

The units are operating under the direction of Herbert Mason (who directed "Once a Crook"), and Leslie F. Baker is producing these British scenes.

Full co-operation of the Air Ministry has enabled the units to obtain some exceptional flying scenes, under actual operational flying conditions with the Fighter and Coastal Commands. Many of the pilots who appear in these sequences are those who played a big part in the Battle of Britain last summer.

"PATHETONE PARADE OF 1941"

Appealing Vaudeville Programme

A galaxy of first-rate stage and radio stars in their most popular acts have been lined up by Pathé for another edition of the sparkling Pathétone Parades, the very appealing vaudeville features that have met with success everywhere.

The current edition, "Pathétone Parade of 1941," is being produced by Fred Watts, and many of the headliners that have made the Saturday night B.B.C. music hall famous are all in one feature comprising one of the finest all-star variety programmes ever presented. They are: Ronald Frankau (who is compère), Robb Wilton, Mantovani, Sydney Burchall, Norman Evans, Teddy Brown, Jeanne de Casalis, Beryl Orde, Jack Jackson and his Band, Rollo, Earle and Carole, Sandy MacPherson, Ma Fu and Newmond Mond.

Comedy, song, music and the sensational are the highlights, and W. J. Gell, managing director of Pathé, states that the production will be Trade shown at an early date. "Bearing in mind the undoubted popularity and pull of the vaudeville programmes on the Home and Forces wavelengths, and considering this feature stars many of the celebrities that have broadcast many times in these very programmes, 'Pathétone Parade of 1941' should meet with a great demand everywhere," says the Pathé chief.

A scene from FACING THE MUSIC (Butchers), with Bunny Doyle, H. F. Maltby, Betty Driver, John Slater, Wally Patch, Ruby Miller, Gus McNaughton, to be Trade shown on July 1, at 2.30 p.m., at the Phœnix Theatre.

"Meet the Tiger" Progress at Denham

STEIN DIRECTING FOR RKO-RADIO

A REASONABLY exciting sequence of "Meet the Tiger" was in progress when I invaded a Denham floor on Friday. Director Paul Stein was handling the leading man Hugh Sinclair, Gordon McLeod and Wylie Watson, who was fingering a revolver in a way which was certain to go off if he was interfered with. Retakes, in fact, resulted in several reports.

I was lucky in having a long talk with executive producer William Sistrom, in charge of this seventh story of the successful "Saint" series. Sistrom, whose dislike for publicity is genuine, gave me a candid exposition of to-day's production snags in the way of casting and studio personnel. Carrying on against odds, he advocates much closer inter-studio co-operation.

Harry Burgess was also at the studio. Stein, now fixed with Jean Gillie as leading girl, has Clifford Evans, Dennis Arundell, Charles Victor and Ben Williams in his cast.

"HATTER'S CASTLE"

Victorianism for Comfort

I always welcome a new British director's opportunity, and certainly Lance Comfort has one in "Hatter's Castle," now in full swing for Paramount at Denham.

Mutz Greenbaum, at the camera, was shooting a strong emotional scene of Robert Newton turning the fair Deborah Kerr out of the door. Personally, I should have been glad to quit such a houseful of ponderous Victorian trappings.

Miss Kerr's success has been swift. A year ago she was waiting for her first rôle, with Pascal. Now she has a stand-in and her name on a chair.

"Hatter's Castle" is a particularly interesting film from many technical aspects and one of the big tasks of James Carter, the art director, will be the reconstruction of the Tay Bridge railway disaster in the 80's. This will be an elaborate affair and on the screen will represent one of the film's spectacular moments.

I. Goldsmith is producing, and Emlyn Williams, James Mason, Enid Stamp-Taylor, Henry Oscar, Tony Bateman and Beatrice Varley have principal rôles.

CONTRASTING WAR SEQUENCES

"So This Was Paris"

SHOOTING on "So This Was Paris" (formerly titled "You Can't Escape For Ever") at Warner's Teddington Studios this week was mostly exterior. Further scenes of a country road in France where Griffiths Jones and Ann Dvorak have sheltered from an air raid, were taken. In a long walk back to military headquarters in Paris they come across a farm whose owners are friendly peasant folk who help them on their way before they, too, flee from their homes before the advance of the Germans.

A delightful scene took place in the farmyard, where cows, pigs and chickens were the order of the day. The animals soon settled down to their day's work on the farm set, but were nonplussed when they discovered that the grass they were trying to eat was only the usual synthetic grass matting used on farm sets.

A small section of the path of the Bois du Boulogne was reconstructed for a scene in which Ann Dvorak is seen walking quickly past Griffiths Jones who is following her. She is on her way to a convent where she is taking first-aid classes to enable her to carry out her ambulance duties.

Julie Suedo, Paul Sheridan and Betty Rogers started work on the picture this week, Paul Sheridan playing Dupont, a French officer, and Julie Suedo and Betty Rogers, French peasant girls.

"YOUNG MR. PITT"

Recreating the London of George III

Preparations are in full swing for the forthcoming G.-B.-20th Century production of "The Young Mr. Pitt" at Lime Grove, starring Robert Donat and directed by Carol Reed.

Art work on the picture is exacting as it is necessary to recreate the London of George III, a period of 150 years ago

Already two months have been spent on research, and upwards of 300 scale drawings completed from old records, documents, contemporary engravings and paintings. The draughtsmen working on this huge task are Laurence Broadhouse, Maurice Carter and William Bowden.

Settings include the interior and exterior of the old House of Commons, Bellamy's historic pie shop, much frequented by M.P.'s of the day, and the Royal Bathing Pavilion at Weymouth.

Many historical incidences will be covered by the film, including the birth of Napoleon in Corsica and the storming of the Bastille during the French Revolution and Nelson's famous meeting with Pitt.

"THE SEVENTH SURVIVOR"

British National at Teddington

British National, with "The Common Touch" occupying the stages at Rock, are to use Warner's Teddington plant for their next production, "The Seventh Survivor," from a story by Michael Barrington.

The picture, which is a Shaftesbury Film, will take the floor on June 16, directed by Leslie Hiscott. Cast includes Austen Trevor, Jane Carr, Linden Travers, Wally Patch, Ronald Shiner, John Stuart, Frank Pettingell, Charles Goulden and Martita Hunt.

Mrs. Hiscott, who is producing, wishes KINE to emphasise she is still part owner of Riverside Studios with Jack Buchanan.

Cameraman will be Bernard Brown, while the remainder of the unit will be drawn from the Warner personnel, with Freddy Daniels as still photographer.

At Rock's, John Baxter has completed the doss-house sequences on "The Common Touch," in which Geoffrey Hibbert, Edward Rigby, Paul Martin, Wally Patch and George Carney appeared, and is now concentrating on the scenes with Joyce Howard and Geoffrey Hibbert.

The authentic atmosphere, which Baxter introduced into the lodging-house scenes was reminiscent of his earlier successful film, "Doss House," made in 1932, which starred Arnold Bell, Herbert Franklin and Edgar Driver.

At the time this film caused a sensation, and watching him directing the important and human incidents, among the down-and-outs in the new production, it was apparent that they would be even more sensational than those in "Doss House" or "Love on the Dole."

Warner's present production, now re-titled "So This Was Paris," is due to finish on June 12 and will be followed by "The Flying Fortress," due to take the floor on July 14.

"HI GANG" STARTS IN TWO WEEKS

The production unit of the Gainsborough production, "Hi Gang," at Islington, where W. P. Kellino is studio manager, is as follows:—

Marcel Varnel directs, with Mickey Delamar assisting; camera, Jack Cox; recording, S. Wiles; art direction, Wally Murton; unit production manager, Dora Nirva; stills, G. F. Cannons; cutter, Charles Saunders; make-up, Len Garde; continuity, Maisie Kelly; and wardrobe, Hilda Collins, who was at Gaumont-British a few years ago in a similar capacity.

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SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

COLLABORATION between exhibitors and the various authorities responsible for National and Local services is all too frequently such a one-sided affair that it is refreshing to hear of the instance at Redhill where the efforts of the management, while aiding the interests of the country, were not wholly without pecuniary benefit to the kinema concerned. In fairness it must be admitted, however, that it is frequently the exhibitor's own fault that the reverse is so often the case. The role of the kinema as a centre not merely of entertainment but of community service has for so long been an axiom of the Trade that in our enthusiasm we are apt to push altruism to our own detriment and that of our business. It is not profits but rather good will that we claim, and when our facilities are so ungrudgingly given it is not too much to expect reciprocity in a similar spirit.

Bristol Advertising Experiment

WITH the idea of conserving space, a necessity in these days of smaller newspapers, Bristol exhibitors and the advertising managers of the two local evening papers are co-operating in a scheme which it is hoped will effect this and at the same time ensure their due share of publicity for the kinemas.

Instead of the ordinary amusement page with its many displayed advertisements, the first column only of this page is now devoted to entertainments, printed in small type, similar to that used for classified advertisements.

Each house has about half-a-dozen lines, giving the name of the theatre, the title of the film, the principal stars and showing times. The large city houses head the column and after these come the suburban kinemas in alphabetical order. No display advertisements are taken for this page, but the scheme does not rule out kinema display advertisements in other parts of the paper.

The scheme has been running a week or two and is only in an experimental stage.

A Double Programme Tie-up

WINDOW space is particularly valuable in blitzed cities like Portsmouth, but Patrick Reed, of the Odeon, North End, was able to induce three large furnishing establishments in the remaining shopping centres to devote an entire window to the lay-out of a living-room as a tie-up with "A Little Bit of Heaven" and "Secret Enemy." One side displayed second-hand furniture very much the worse for wear, bringing into sharp contrast an attractive arrangement of new and modern furnishing on the other.

Each section had its own card. That on the second-hand stuff bore the wording, "This furniture is a 'Secret Enemy'; its comfort has gone." On the new furnishing display was a second card, asking, "Would you not think to possess this would be a 'Little Bit of Heaven'? Come in and see us about your new furnishings, then go to the Odeon and see Gloria Jean in 'A Little Bit of Heaven.' You'll enjoy both."

Eighteen chemists in the vicinity of the theatre also co-operated, and paid the cost of specially prepared show-cards with the wording: "Sleepless nights are a 'Secret Enemy,' but for vigour, freshness, and that 'Little Bit of Heaven' feeling—Ovaltine can provide this. Have you made a date to see Gloria Jean in 'A Little Bit of Heaven' and Richard Cromwell in 'Secret Enemy' at the Odeon—all next week?"

Local radio and record dealers were induced to make reference to the fact that Gloria Jean had recorded songs, and recordings were played at peak periods in the main vestibule for a week prior to play date, introduced by a special recording of Mr. Reed himself announcing the coming of the film.

Song numbers from the film, re-arranged to a rhythm tempo, were specially announced and played at two local dance halls, and other successful publicity methods included the use of a bulletin board in the main entrance vestibule containing KINE. cuttings and other Press notices relating to the film.

Real Co-operation

A WELCOME form of reciprocal co-operation is reported by T. Alexander, of the Odeon, Redhill, where, in exchange for facilities provided for the visit of the national A.T.S. recruiting officer, the event was officially plugged not only by the recruiting van but also by the police car. By this means Mr. Alexander was assured of a full house on the Friday and by the exploiting of his Sunday film, "The Women" (M-G-M) as a tie-up with the A.T.S. recruiting drive he was able to put over an immensely valuable publicity campaign at a cost of 8s. 6d., the majority of the exploitation being carried out by the military authorities. It is this circumstance, together with the fact that I can remember no other instance of the intensive publicising of a Sunday programme that justifies Mr. Alexander's effort being regarded as a record achievement.

The A.T.S. recruiting van was in charge of the nationally boosted "Mystery Major." Billed as the "Mystery Major," he spoke from the stage on "The Germany We Face." His visit was publicised by his own loud-speaker van and the local police car also fitted with speakers, advising the public to attend at the Odeon, and by similar announcements in the form of posters supplied by the military authorities. The net result of this publicity was the achievement of record box-office receipts for a Friday evening. At noon on the following day the large forecourt of the theatre was used as the scene of the inauguration of the recruiting drive, proceedings being opened by the mayor, who was followed, in turn, by General Paget, Commander-in-Chief of the S.E. Command; Lady Carlisle, representing the A.T.S.; and the Mystery Major. The normal front-of-house publicity was amended to take the form of a tie-up between the recruiting drive and "The Women." The speeches were timed to finish at 12.45 p.m. and the theatre was immediately opened, a large percentage of the public taking advantage of this fact. By this means it was not only possible to give a boost to the receipts on Sunday but also for the previous two days.

A successful window display for THE APE (Pathe), was rendered possible by collaboration with Harold Arnold, of the Derby Hippodrome, and the Derby Museum, who loaned a huge stuffed ape which served as an appropriate tie-up of the film with the arrival of Rudolf Hess

Wedding Bells at Worthing

GERALD MASTERS introduced a telling atmospheric effect to his vestibule during this week's showing of "Quiet Wedding" (Paramount-British).

Patrons entering the Odeon found themselves treading on a carpet of confetti, while overhead, appeared "peals" of bells, deftly fashioned, carrying the title of the film and with it a silent "appeal" to all those of a romantic nature. Mr. Masters emphasised his scheme by an invitation which ran on screen and in the Worthing Press.

"PLEASE NOTE.—If you are getting married during the current week write to the Manager for a free invitation to see 'Quiet Wedding.'"

Remainders and Reminders

FREE passes for the best replies to the question "How would you spend 25,000 dollars?" were presented by Eric V. Walls, manager of the Regent (Emery Circuit), Bradford, to publicise "Christmas in July."

To advertise "Magnificent Obsession," Mr. Walls exhibited in the foyer a Q.C. art poster to which there was attached a piece of a German bombing 'plane. The wording on the poster was: "All that remains of a German bomber shot down over Britain recently—all that remains now is for you to see Robert Taylor and Irene Dunne in this outstanding story brought to films, 'Magnificent Obsession.'"

Model Publicity

WELL-EXECUTED models are always intriguing, and J. C. Thurburn has adopted this method of publicity at the Finsbury Park Astoria with marked success. Each week he employs a couple of niches in the fountain hall of the theatre. On my recent visit one alcove had been converted into a very creditable representation of a circus tent with the show in full swing, with clown, etc., at one side, a large cut-out of Dorothy Lamour in tights. Hanging above was a paper hoop carrying the title of the film, "Chad Hanna" (20th-Fox), and small portraits of other leading players were displayed down one side, while the fact that the film is in Technicolor was emphasised by a string of coloured bunting across the top of the model.

A dual display occupied the other niche publicising a coming double-feature programme. The upper half was devoted to a display of "Virginia" (Paramount), and below was another model dealing with "Rookies" (G.F.D.). Contrasting lighting was used in these displays, a flasher emphasising each display in turn.

Effective "Hunchback" Stunt

AN appropriately eerie prologue to "The Hunchback of Notre Dame" (RKO-Radio) was staged recently by E. P. Hills, of the Princess (Emery), Peterborough. Dim blue stage lighting provided the necessary mystery atmosphere which was heightened by specially selected music on the non-sync. preparatory to the entry of the "hunchback," who crept across the stage. Upon reaching the other side the whole screen was flooded in various colours and the title was faded in.

An Exeter Presentation

VERY effective employment of the clown element in the circus was made by Harry Clare, manager of the Exeter Odeon, during a recent Services Night.

Currently screening is "Chad Hanna." He used two clowns to opportunely "interrupt" his programme, and, of course, offer clown to the huge enjoyment of the crowded audience. Harry Clare put on a bright little presentation for "Arise My Love" (Paramount). A darkened stage was illuminated only by a guttering candle which revealed Clare at the microphone. As the lights go on the audience faintly discerned a camp bed, upon which was a slumbering figure. Ignoring "the time to get up," and similar coaxing exhortations, the figure lay recumbent until the abracadabra of the presentation "Arise My Love!" was uttered, when the sleeper sprang out of bed, grasped tin hat and respirator and vanished off-stage to the accompaniment of a good hearty laugh.

Something to Look At

THERE are so many bare vestibules nowadays that I was quite excited to find several pieces of good publicity in the foyer of the Walthamstow Granada recently. Apart from the usual notice board of extracts from the lighter publications of the day and the battery of about a score of stills on a slope headed "Flashes from the week's films"—both standard fitments to be found in all Granada halls—there was a three-panel illuminated display unit on one side and some backlit coloured stills near the pay-box, and at eye level. In these days of limited publicity, I think this can be regarded as a creditable effort.

Production Publicity Angle

EMPHASIS placed on the fact that a great deal of the exterior production work of "The Thief of Bagdad" (U.A.) was filmed on location in Cornwall—at Kynance Cove, Praa Sands and Porthleven—proved of considerable interest to the patrons of the St. Austell Odeon. Manager A. L. Neighbour also employed considerable advance publicity by means of an attractive vestibule display and also by using burnt-out buildings as poster sites.

KINEMAS AID WAR SAVINGS EFFORT

A number of London exhibitors aided the War Weapons Week in various ways. J. C. Thurburn had a selling counter in his foyer at the Finsbury Park Astoria; so did Leslie M. Posner at the Kilburn State.

The front of the East Finchley Rex was decorated by Coun. A. W. Green with large signs exhorting the public to save for victory, and Guy David, who recently took over management of the Wembley Majestic, obtained no less than £2,500 during the week by his efforts.

C. E. Stead had the North Finchley Odeon placarded with appeals for patriotic endeavour, and at his vestibule collecting centre took over £120 before the week had ended. Most of it came in sixpences, and the total was swelled by the running of a series of sixpenny raffles, in which some eight Savings Certificates were given out daily to the holders of the lucky tickets drawn from a hat by a nurse on the premises.

At the Odeon, Hendon, Mark Freeman gave the fullest co-operation to the local war weapons drive, one incident of which was the presentation to the Mayor inside the theatre of the Prudential's £60,000 cheque. Outside the local Home Guard and other services provided a guard of honour and participated in the procession with which Hendon opened its Savings Week.

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FOR JULY 14 RELEASES

Compiled by A. W. Owen

"BITTER SWEET" (M-G-M)

CERT. U. 8,394 ft. Reg. No. F.3079. Reviewed in KINE. April 24, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jeanette MacDonald, Nelson Eddy.
ATMOSPHERE.—Noel Coward's romantic musical comedy filmed in technicolor elaborated and lavishly staged.
ORGAN.—"Bitter Sweet" Valse (Chappell), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia 5445 by Jack Payne and B.B.C. Dance Orchestra.

"SLEEPERS WEST" (20th Century-Fox)

CERT. U. 6,644 ft. Reg. No. F.4129. Reviewed in KINE. May 22, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Lloyd Nolan, Lynn Bari, Mary Beth Hughes.
ATMOSPHERE.—Crime comedy drama, the latest Michael Shayne detective story about an attempt by political crooks to defeat the ends of justice. Most of the action takes place on a train, with realistic thrills.
ORGAN.—"Choo, Choo," novelty train entr'acte. Reg. Foort (Chappell), with adaptation from the piano-solo arrangement.
NON-SYNC.—As organ, recorded on Columbia D.B.446 by the composer (organ).

"YOU'RE OUT OF LUCK" (Pathé)

CERT. A. 5,493 ft. Reg. No. F.3925. Reviewed in KINE. March 27, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Frankie Darro, Mantan Moreland.
ATMOSPHERE.—Comedy crime drama telling how a lift boy and his darkie buddy help to solve a double murder mystery and by so doing also pave the way to the reinstatement of the boy's police-lieutenant brother.
ORGAN.—"Appassionata" Incidental, G. H. Clutsam (Hawkes), with adaptation from the piano-conductor part of the orchestration.
NON-SYNC.—As organ, with recording by the Regent Concert Orchestra on Boosey-Hawkes B.H.1911.

"THE MAN AT THE GATE" (General F.D.)

CERT. U. 4,302 ft. Reg. No. B.R.E.379. Reviewed in KINE. January 9, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Wilfrid Lawson, Mary Jerrold, William Freshman.

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KINEMATOGRAPH WEEKLY, Classified Advertisements

SITUATIONS VACANT

MANAGER for well-known London repertory kinema; congenial, permanent position.—State age, experience, and salary required. Royal Cinema, 49, Edgware Road, London, W.2. Amb. 2345.

WANTED, first-class Kinema Manager; only one who knows his business need apply; good personality; marvellous opportunities.—Write full particulars, Harry Ward, Mount Royal, Marble Arch, W.

MANAGERESS wanted for small super kinema; safe area; state experience and salary required; applications will be treated in strictest confidence.—S., Box 816, Kinematograph Weekly.

ASSISTANT Manager wanted; splendid opportunities available one exempt or over military age; state qualifications; top wages to right man.—T., Box 817, Kinematograph Weekly.

CHIEF Operator wanted; over military age.—Apply, Rex Cinema, East Finchley, N.2.

WANTED, first-class Chief Operators; 25 miles from London; must know their business; splendid prospects; salary to commence, £4 15s. per week.—Write immediately full particulars, Harry Ward, Mount Royal, Marble Arch, W.

CHIEF Operator-Electrician, over military age; excellent working conditions and top pay for thoroughly experienced technician.—Royal Cinema, Marble Arch, Edgware Road, London, W.2.

FIRST and Second Operators wanted; kinema safe area; 100 per cent. top wages.—State experience, U., Box 818, Kinematograph Weekly.

SECOND Operator wanted, exempt or over military age.—Roxy Cinema, Westbourne Grove, London, W.2.

SITUATIONS VACANT (cont.)

EXPERIENCED Operator required immediately for small kinema at Bagshot, Surrey; open evenings and matinée Saturday only, no Sunday opening; B.T.H.—Apply, stating age, experience, and wage required, to Border, 53, West Hill, Wembley Park, Middlesex. 'Phone: Arnold 2748.

EXPERIENCED Second Operator required, exempt military service, for super-kinema in country.—Write, stating age, experience and what wages required, Manager, Rex Cinema, Haslemere, Surrey.

WANTED immediately, Second and Third Kine Operators; Western experience an advantage, but not essential; good wages; safe area; comfortable job.—Apply, Manager, Palace Cinema, Calne, Wilts.

SECOND Operator required—a good Third may suit.—Full particulars, age, and salary required, to Studio Cinema, Elstree, Herts.

WANTED immediately, Operator; comfortable permanency to right man.—Age, wage and references to Carter's Cinemas, Blandford, Dorset.

WANTED, Chief Projectionist, Second and Third, for kinema in Hertfordshire (near Enfield).—Full particulars to A., Box 824, Kinematograph Weekly.

WANTED, Operator for small country hall (Lake District); qualifications, references, and salary required.—Apply Manager, Alhambra Cinema, Keswick, Cumberland.

IMPORTANT film renters require Barring Clerks.—Write, C., Box 826, Kinematograph Weekly.

IMPORTANT renter requires Staff for despatch department.—Write, stating age, experience, and salary required, to D., Box 827, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, just over military age, married, life experience small hall, "super" and circuit administration, open to offer with possibilities; provinces only; A WORKER; ADAPTABLE in an emergency; A to Z knowledge, including practical ELECTRICAL and OPERATING ability; NOT AFRAID TO HUSTLE when necessary; GOOD PERSONALITY; ABSTAINER; THOROUGHLY RELIABLE; FINEST CREDENTIALS; recommended by reputable people; fidelity bond; MODERATE SALARY, plus commission, preferred.—O., Box 812, Kinematograph Weekly.

MANAGER seeks post in Hertfordshire; has held administrative post with large circuit; many years' experience in all branches; age 47.—F., Box 829, Kinematograph Weekly.

MANAGER, disengaged, desires immediate engagement; extensive experience all branches; excellent references; moderate salary; exempt military service; London or suburbs preferred.—E., Box 828, Kinematograph Weekly.

MANAGER, thoroughly experienced pictures, variety, renting, hire, management; last position circuit supervisor; highest possible reference; fidelity bond, etc.; age 49.—Manager, 52, Princess Street, Ashton-under-Lyne.

MANAGER (35), exempt, seeks position; extensive experience; six years manager, 12 years chief operator; good references; fidelity bond; Lancs or Yorks preferred.—Offers to Y., Box 822, Kinematograph Weekly.

E. NORMAN EDWARDS desires returning to management; 20 years' experience, theatres and kinemas.—Offers invited to 31, Sun Street, Lewes.

SITUATIONS WANTED (cont.)

HOLIDAY Relief.—Experienced and reliable Manager (bonded) available for two weeks, August 25-September 7.—W., Box 820, Kinematograph Weekly.

KINEMA EXECUTIVE SEEKS POSITION AS CIRCUIT MANAGER OR GENERAL ASSISTANT TO PROPRIETOR(S) OF SMALL GROUP OF KINEMAS; THE ADVERTISER HAS WIDE PRACTICAL EXPERIENCE OF ALL MATTERS CONNECTED WITH THEATRE AND KINEMA ADMINISTRATION, COUPLED WITH FULL TECHNICAL KNOWLEDGE OF ELECTRICAL INSTALLATIONS AND GAS OR OIL ENGINES; A HIGH SALARY IS NOT SO IMPORTANT AS IS THE OPPORTUNITY TO SERVE AN APPRECIATIVE PRINCIPAL; UNDER SPECIAL CIRCUMSTANCES A TEMPORARY ENGAGEMENT FOR "DURATION OF THE WAR" WOULD BE CONSIDERED. WRITE FOR FULL PARTICULARS TO "B., ARNOLD," 1[illegible] AIGBURTH ROAD, LIVERPOOL, 17.

EXPERIENCED Chief Operator seeks position, anywhere; W.E., B.T.H. rectifiers, Plenum; excellent references; salary £5.—Operator, 18, Ritchie Road, Harringay, London.

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CHIEF PROJECTIONIST, MODERN THEATRE EXPERIENCE, DESIRES TO ACT AS RELIEF FOR TWO WEEKS, JULY; ANYWHERE; ANY SYSTEM.—Z., BOX 823, KINEMATOGRAPH WEEKLY.

PROJECTION Chief, age 41, skilled operator electrician, 12 years' experience as chief, seeks post in South-west England; circuit or private company; excellent personal references.—State wage offered, B., Box £25, Kinematograph Weekly.

ORGANIST, HIGHLY EXPERIENCED, EXEMPT, EXCEPTIONAL PERFORMER, SLIDE INTERLUDES, RHYTHM, VARIETY ACCOMPANIMENT, SEEKS ENGAGEMENT.—W., BOX 795, KINEMATOGRAPH WEEKLY.

KINEMA ORGANIST, KNOWN, YOUNG, BRILLIANT MODERN STYLE, DESIRES CHANGE; WOULD CONSIDER PALAIS ENGAGEMENT, ANYWHERE.—C., BOX 801, KINEMATOGRAPH WEEKLY.

SECRETARY-SHORTHAND-TYPIST seeks post, London only; film experience; salary 65s.; interview 1-2.—"F.," 30, Glebe Road, N.3.

THEATRE TO LET

THEATRE to let; suit kinema or live show, Cheshire; stamped envelope for reply.—X., Box 821, Kinematograph Weekly.

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FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT.
LONDON						
Thur., June 12	2.30 p.m.	Phoenix	Atlantic Ferry	Warner	Michael Redgrave	—
Mon., " 16	11 a.m.	G.B. Theatre	The Great Train Robbery	British Lion	Bob Steele	—
" " 16	2.30 p.m.	G.B. Theatre	Sis Hopkins	British Lion	Judy Canova	—
Tues., " 17	11 a.m.	G.B. Theatre	Farmyard Follies	British Lion	Mary Lee	—
" " 17	2.30 p.m.	G.B. Theatre	Behind the News	British Lion	Lloyd Nolan	—
Wed., " 18	11 a.m.	G.B. Theatre	Petticoat Politics	British Lion	Roscoe Karns	—
" " 18	2.30 p.m.	G.B. Theatre	Citadel of Crime	British Lion	John Wayne	—
" " 18	2.30 p.m.	Phoenix	Pimpernel Smith	Anglo-American	Leslie Howard	—
" " 18	2.30 p.m.	Cambridge	Washington Melodrama	M-G-M	Kent Taylor	—
Thur., " 19	10.30 a.m.	G.B. Theatre	Colorado and Under Texas Skies	British Lion		—
Fri., " 20	11 a.m.	G.B. Small Theatre	Across the Waters Harvest of the North and Picturesque Poland.	Kinograph Dist.		—
BELFAST						
Fri., June 13	10.45 a.m.	Classic	The Man Who Lost Himself	General F.D.	Brian Aherne	—
Tues., " 17	10.45 a.m.	Classic	The Lady from Cheyenne	General F.D.	Loretta Young	—
BIRMINGHAM						
Fri., June 13	10.30 a.m.	Paramount	Lady Hamilton	United Artists	Laurence Olivier	A
Tues., " 17	10.30 a.m.	Forum	Sis Hopkins	British Lion	Judy Canova	—
Wed., " 18	10.30 a.m.	Scala	One Night in the Tropics	General F.D.	Allan Jones	—
" " 18	10.30 a.m.	Forum	The Great Train Robbery	British Lion	Bob Steele	—
Thur., " 19	10.30 a.m.	Forum	Once a Crook	20th Century-Fox	Gordon Harker	A
" " 19	10.30 a.m.	Scala	The Leather Pushers	General F.D.	Richard Arlen	—
CARDIFF						
Fri., June 13	11 a.m.	Park Hall	Maisie Was a Lady	M-G-M	Ann Sothern	—
" " 13	10.45 a.m.	Empire	That Night in Rio	20th Century-Fox	Don Ameche	A
" " 13	10.45 a.m.	Odeon	The Man Who Lost Himself	General F.D.	Brian Aherne	—
Mon., " 16	10.45 a.m.	Park Hall	Where Did You Get That Girl !	General F.D.	Helen Parrish	—
Tues., " 17	10.45 a.m.	Odeon	The Lady from Cheyenne	General F.D.	Loretta Young	—
Wed., " 18	11 a.m.	Odeon	Lady Hamilton	United Artists	Laurence Olivier	A
" " 18	10.45 a.m.	Park Hall	Lucky Devils	General F.D.	Richard Arlen	—
" " 18	10.45 a.m.	Olympia	Sis Hopkins	British Lion	Judy Canova	—
Thur., " 19	10.45 a.m.	Park Hall	Meet the Chump	General F.D.	Hugh Herbert	—
" " 19	11 a.m.	Olympia	Adventure in Sahara	Columbia	Paul Kelly	A
GLASGOW						
Fri., June 13	10.45 a.m.	Picture House	Turned Out Nice Again	United Artists	George Formby	U
" " 13	10.45 a.m.	Paramount	The Man Who Lost Himself	General F.D.	Brian Aherne	—
Mon., " 16	10.45 a.m.	La Scala	Where Did You Get That Girl !	General F.D.	Helen Parrish	—
Tues., " 17	10.45 a.m.	Paramount	The Lady from Cheyenne	General F.D.	Loretta Young	—
Wed., " 18	10.45 a.m.	Paramount	Lady Hamilton	United Artists	Laurence Olivier	A
" " 18	10.45 a.m.	Cranston's P.H.	Lucky Devils	General F. D.	Richard Arlen	—
" " 18	10.45 a.m.	Regal	Sis Hopkins	British Lion	Judy Canova	—
Thur., " 19	10.45 a.m.	La Scala	Meet the Chump	General F.D.	Hugh Herbert	—
" " 19	10.45 a.m.	Cosmo	The Great Train Robbery	British Lion	Bob Steele	—
" " 19	11 a.m.	Regal	Adam Had Four Sons	Columbia	Warner Baxter	A
LEEDS						
Fri., June 13	10.45 a.m.	Scala	Turned Out Nice Again	United Artists	George Formby	U
" " 13	10.45 a.m.	Tower	That Night in Rio	20th Century-Fox	Don Ameche	A
" " 13	10.45 a.m.	Odeon	The Man Who Lost Himself	General F.D.	Brian Aherne	—
Tues., " 17	10.45 a.m.	Odeon	The Lady from Cheyenne	General F.D.	Loretta Young	—
" " 17	10.45 a.m.	Ritz	Sis Hopkins	British Lion	Judy Canova	—
Wed., " 18	10.45 a.m.	Tower	Lucky Devils	General F.D.	Richard Arlen	—
Thur., " 19	10.45 a.m.	Odeon	Lady Hamilton	United Artists	Laurence Olivier	A
" " 19	10.45 a.m.	Tower	Meet the Chump	General F.D.	Hugh Herbert	—
LIVERPOOL						
Fri., June 13	10.45 a.m.	Paramount	The Man Who Lost Himself	General F.D.	Brian Aherne	—
" " 13	11a.m.&2.30p.m.	Own	Once a Crook	20th Century-Fox	Gordon Harker	A
Mon., " 16	10.45 a.m.	Scala	Where Did You Get That Girl !	General F.D.	Helen Parrish	—
Tues., " 17	10.45 a.m.	Paramount	The Lady from Cheyenne	General F.D.	Loretta Young	—
Wed., " 18	10.45 a.m.	Paramount	Lady Hamilton	United Artists	Laurence Olivier	A
" " 18	10.45 a.m.	Scala	Lucky Devils	General F.D.	Richard Arlen	—
" " 18	11 a.m.	Forum	Adam Had Four Sons	Columbia	Warner Baxter	A
Thur., " 19	10.45 a.m.	Scala	Meet the Chump	General F.D.	Hugh Herbert	—
" " 19	10.45 a.m.	Forum	Sis Hopkins	British Lion	Judy Canova	—
MANCHESTER						
Fri., June 13	10.45 a.m.	Market Street	Topper Returns	United Artists	Roland Young	—
" " 13	10.45 a.m.	Odeon	The Man Who Lost Himself	General F.D.	Brian Aherne	A
Mon., " 16	10.45 a.m.	Theatre Royal	Where Did You Get That Girl ?	General F.D.	Helen Parrish	—
Tues., " 17	10.45 a.m.	New Oxford	Adam Had Four Sons	Columbia	Warner Baxter	—
" " 17	10.45 a.m.	Odeon	The Lady from Cheyenne	General F.D.	Loretta Young	A
Wed., " 18	10.45 a.m.	Theatre Royal	The Face Behind the Mask	Columbia	Peter Lorre	—
" " 18	10.45 a.m.	Odeon	One Night in the Tropics	General F.D.	Allan Jones	A
Thur., " 19	10.45 a.m.	Theatre Royal	The Great Plane Robbery	Columbia	Jack Holt	—
" " 19	10.45 a.m.	Oxford St. P.H.	Meet the Chump	General F.D.	Hugh Herbert	U
NEWCASTLE						
Fri., June 13	10.45 a.m.	Queen's	Topper Returns	United Artists	Roland Young	—
" " 13	10.45 a.m.	Essoldo	That Night in Rio	20th Century-Fox	Don Ameche	A
" " 13	10.45 a.m.	Odeon	The Man Who Lost Himself	General F.D.	Brian Aherne	A
Mon., " 16	10.45 a.m.	Essoldo	Where Did You Get That Girl ?	General F.D.	Helen Parrish	—
Tues., " 17	10.45 a.m. & 3 p.m.	Own	Once a Crook	20th Century-Fox	Gordon Harker	—
" " 17	10.45 a.m.	Odeon	The Lady from Cheyenne	General F.D.	Loretta Young	A
Wed., " 18	10.45 a.m.	Essoldo	Lucky Devils	General F.D.	Richard Arlen	—
" " 18	10.45 a.m.	Haymarket	Sis Hopkins	British Lion	Judy Canova	—
Thur., " 19	10.45 a.m.	Stoll P.H.	Meet the Chump	General F.D.	Hugh Herbert	—
" " 19	10.30 a.m.	Haymarket	Adam Had Four Sons	Columbia	Warner Baxter	A
NOTTINGHAM						
Fri., June 13	10.45 a.m.	Ritz	The Man Who Lost Himself	General F.D.	Brian Aherne	—
Tues., " 17	10.45 a.m.	Ritz	The Lady from Cheyenne	General F.D.	Loretta Young	—
Wed., " 18	10.45 a.m.	Ritz	Maisie Was a Lady	M-G-M	Ann Sothern	—
" " 18	10.45 a.m.	News Theatre	Meet the Chump	General F.D.	Hugh Herbert	—
SHEFFIELD						
Fri., June 13	10.45 a.m.	Cinema House	Nice Girl	General F.D.	Deanna Durbin	—
Tues., " 17	10.45 a.m.	Ritz	Maisie was a Lady	M-G-M	Ann Sothern	—
" " 17	10.45 a.m.	Cinema House	One Night in the Tropics	General F.D.	Allan Jones	—
Wed., " 18	10.45 a.m.	Regent	Turned Out Nice Again	United Artists	George Formby	U
" " 18	10.45 a.m.	Cinema House	The Man Who Lost Himself	General F.D.	Brian Aherne	—
Thur., " 19	10.45 a.m.	Cinema House	The Lady from Cheyenne	General F.D.	Loretta Young	—

INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. United Artists Corpn., Ltd.
4. Tabulated Trade Shows. Classified Advertisements.

	PAGE
Anglo-American Film Distributors, Ltd.	8 & 9
Beck and Windibank, Ltd.	viii
British Lion Film Corporation, Ltd.	19-26
Coltman Displays, Ltd.	viii
Compton, J., Organ Co., Ltd.	viii
D.P. Battery Co., Ltd.	ii
Furse, W. J., and Co., Ltd.	vii
General Electric Co., Ltd.	vi
General Film Distributors	13-15
Harold, A. (Uniforms), Ltd.	v
Harrison, C. R., and Son, Ltd.	v
Hewittic Electric Co., Ltd.	ii
Lazarus, H., and Son, Ltd.	iii
Lockwood, L. B., and Co.	38
Morgan's Slides, Ltd.	37
Moy-Omnia	36
Modernisations, Ltd.	iv
Paterson, Ltd.	37
Pool Carbons	vii
RCA Photophone Co., Ltd.	i
Stableford All-Metal Screens Co., Ltd.	38
Strong Electric Co. Ltd.	vii
Taylor, Taylor Hobson, Ltd.	vi
Turner, E. G.	38
Turner, W. W., and Co., Ltd.	iv
Twentieth Century Fox	7
Walturdaw Cinema Supply Co., Ltd.	ii
Warner Bros. Pictures, Ltd.	29-32, 34 & 35
Westinghouse Brake and Signal Co., Ltd.	vi

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June 12, 1941

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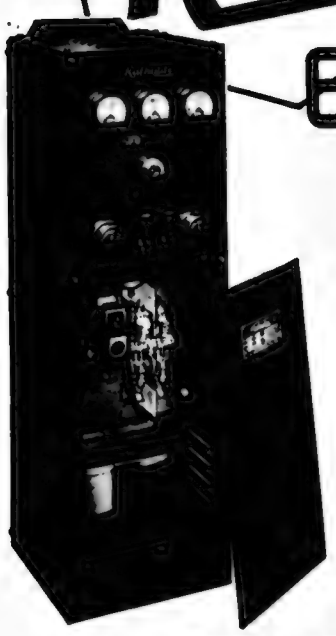

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Observations

ONE of the most formidable problems which faces the exhibitor in vulnerable areas—and few are entirely free from vulnerability—is what to do with a kinema which sustains damage from enemy action.

It is a problem which cannot be met adequately by prevision. In some districts a moderate supply of repair materials—sisalcraft, felt, a certain number of bricks, and so on—have been stored; but it may easily happen that the damage eventually sustained may not be repairable by use of the materials in stock. In such cases some at least of the materials will be unusable.

Renovation of a sufficiently adequate character to enable a kinema to function is all that dare be attempted, but where the damage is extensive very little can be done if the local authority refuses a permit for the spending of money over £100. Many people have learned by bitter experience how little can be done with that small amount. Yet a closed house means loss to the rates as well as a deprival of entertainment to inhabitants of the area affected.

This point about the loss of rates is one which ought to appeal to the treasurer's office of any municipality where diminution of rate payments is nominally the condition.

The public is already suffering from a lack of opportunity for recreation. With racing and the dogs cut to a minimum, with many seaside resorts placed out-of-bounds, with the pleasant lazy outdoor afternoon of the county cricket no longer available, the kinema remains almost the sole means of recreation left to men and women toiling at top speed in factories for the nation's welfare. These considerations ought to weigh largely in deciding in favour of a permit to place the kinema in an audience-worthy condition.

Let the exhibitor, therefore, whose kinema is damaged make up his mind to cut down his expenditure on renovation to the minimum consistent with the safety and comfort of his patrons, and then state his case to the officials. If their rules are rigid and their hearts hard, they will not listen: but if, on the other hand, repairs can be effected with only a pound or so above the maximum, the difference would soon offset in the contributions made to the rates of the town, and a step taken on the road to prosperity.

But it must be a bare minimum of alteration which is attempted—if at all—and the proprietor, when damage is extensive, must resign himself to wait. It is not a comforting prospect, but as things are now it is the only one.

THEODOLITE.

CARE OF STAGE DRAPES, CARPETS CURTAINS AND SEATING

Preservation of Uniforms Against Undue Wear

By ELLIOTT HAMMETT

RESTRICTIONS which have been imposed upon the use of textiles by the recent Clothes Rationing regulations have forced upon all persons, whether in their private or their business associations, the need to preserve in as good condition as possible both furnishings and clothes until the happy day arrives when these restrictions are no longer necessary.

How do these restrictions affect the theatre? Mainly, of course, as regards carpets, curtains, stage draperies, seat coverings and staff uniforms.

Writing in the early days following the issue of the Order, when even Board of Trade officials cannot supply exact answers to specific questions, it is difficult to be certain as to the application of the Order. One official has, however, stated that a curtain as a curtain is free from the Order, but material bought to be made up into a curtain comes within the scope of the rationing. Further than this, to obtain fresh textile material for making up, coupons are required, and these the manufacturer is not able to obtain from his purchaser, as there is no compulsion upon the latter to supply them.

Preserving the Fabric

Whatever the eventual solution of these problems, one thing is incumbent upon the user: the cleaning and preservation in as attractive condition as possible of everything within his care. This brings to the fore the annual earthquake beloved of the feminine, and known as spring-cleaning.

In the kinema, the spring-cleaning has usually been postponed to the torrid days of August, when mostly audiences are smaller and the opportunities consequently greater. This year the slump is not so likely to take place, as patrons are preferring to employ the daylight hours in kinemas, going in a manner they have not adopted heretofore.

Ousting the Moth

In addition to poor appearance of textiles after a lengthy use, which can be partially remedied, there is also deterioration arising from fretting by moth and carelessness in cleaning. Actual wear by the patron cannot be avoided or even lessened.

It is to be hoped that in the majority of kinemas, even those of smaller capacity, an efficient vacuum cleaning plant is installed. But the operation of this plant can be efficiently and inefficiently carried out, and it would be well to give personal supervision now and again to this work. If skimped an accumulation of dirt may be evident.

With regard to moth, dark corners and infrequently disturbed textiles provide happy corners for the laying of eggs and the subsequent production of the tiny worm which eats away the surface of fabric. An assault on these corners should not be delayed, and attention every week or two should be given to ensure that no following batches of moth eggs are continuing the destructive work.

Cleaning after Removal

A good way to deal with heavy drapes over doors is to take them down, lay them flat, and go over them thoroughly with the vacuum cleaner. This will not remove all the dirt, for where they have been gripped by soiled and perspiring hands the dirt will be grimed in, and they may need the attention of the professional cleaner to restore them to their former colour. But in these difficult days no cleaner will promise a quick delivery, or assume responsibility for the care of them during cleaning. In these circumstances, the best step will be to get them carefully washed with soap and water and well rinsed.

A Snare for the Unwary

Carpets which have become worn so badly that their pattern has disappeared or their surface removed provide a serious problem. To leave a worn carpet in position when a cross strand may catch an unwary foot is to lay up trouble. It is sometimes possible to turn a carpet round to avoid wear and hide defects; but this cannot be done where the carpet is a strip and tread is general all along. The old housewife's plan of turning sides into middles, which may work over a large area, is obviously not applicable to the corridor or gangway strip.

Something may be done, however, where there is no surface damage, by restoring its earlier appearance to some degree with a plentiful supply of carpet soap and elbow-grease. Provided cleaners will apply themselves to the task, the results are frequently surprising and encouraging. From personal experience, however, I would advise that this work be undertaken in small areas. There is little which is so heartbreaking and so deadening as a long session with a tin of carpet soap and a large square of carpet.

This is not to suggest that carpet shampooing should only be done once a year, but that a special effort should be made and a particularly diligent cleaning be done to ensure the more soiled portions receiving special treatment. America has recently introduced a shampoo-cum-vacuum plant to apply and remove water and lather applied to the carpet.

Seat Problems

Seats are more difficult to clean, partly because the cleaner has not the ease of access to the coverings as to a curtain or carpet. Assuming that the seats everywhere in the theatre receive a thorough vacuuming once a month, a certain number of seats being done every day, these will be kept in fair condition except in cheap seats, where patrons attend in soiled clothes. Oil stains are very difficult to eradicate, and frequently need some time and the use of a solvent before a satisfactory result can be obtained.

One trouble which negligence or wilfulness causes is damage to the covering material of seats. No matter how cleverly a patch is applied to a seat, it is always a patch. The workmanship may be good and the patch deftly applied, but the freshness or brightness of the piece cut from a roll of reserve material thrusts itself aggressively before the gaze of everyone who passes, and emphasises the contrast between it and the rest of the covering worn and faded by wear.

It is sometimes advisable to make a big job of it and re-cover the whole section of the chair, but even then the seat shows up in the auditorium.

There is no controverting the fact that thorough cleansing of carpets and furnishings greatly prolong their life, thus preserving their appearance at a time when new textiles are hard to secure, and eventually saving money otherwise expended in repurchases.

Staff Uniforms

Uniforms for the staff provide additional problems beyond those of wear and cleaning. I was informed last week by a Board of Trade official that, under the Clothes Rationing Order, as uniformed staff would be wearing their uniforms during the working hours of the day it would be necessary for the individual to surrender his clothing coupons before a uniform could be supplied. I have little doubt that this interpretation will have to be revised, for as it stands at present it is impossible to carry out and for the following main reason.

A man—or woman for that matter—may at any time surrender uniformed employment at a kinema for some other task in another industry. The blue and gold, or whatever the colour is, would be entirely out of place in the more sober surroundings of an engineers' shop, say, and thus would represent a surrender of coupons for unusable clothing.

One may leave this point for solution by the C.E.A. and other like bodies and to the clothing trades, and turn to the more normal problem of clothing a staff.

In view of the difficulty of obtaining new uniforms, the greatest care must be taken of those in use. No dirty job must be undertaken without overalls as a precautionary cover, and wherever possible the uniform should be donned only as required for tasks connected with the public presentation of the film and contact with an audience.

A Wardrobe Mistress?

Cleaning of uniforms, as with cleaning of other textiles, is not an easy matter to have done; almost every cleaner of repute is already full up with work and will not promise quick delivery. This fact alone necessitates especial care.

It ought not to be beyond practice to appoint a member of the staff with sempstress's skill as a kind of wardrobe mistress, to effect such simple repairs as will lengthen life of a garment. An inspection of uniforms at frequent intervals might, on the example of a "stitch in time," save a great deal.

As a postcript to the above I would emphasise the fact that a soiled or ill-fitting uniform is a positive detriment to the prestige of a house, and no effort should be too great to ensure the appearance of doormen, and indeed any uniformed person, being of the best. Remodelling uniforms to fit other-sized people presents a problem which must be dealt with on individual lines, and scarcity of available labour increases this difficulty.

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ODEON, CAPE TOWN

Features of New Sea Point Theatre

PHOTOGRAPHS are now available of the Odeon, Sea Point, Cape Town, a new kinema owned by Western Province Cinemas (Property), Ltd., a company which is associated with the franchise scheme initiated in South Africa by 20th Century-Fox to secure screenings in favourable centres for its own product and that of United Artists.

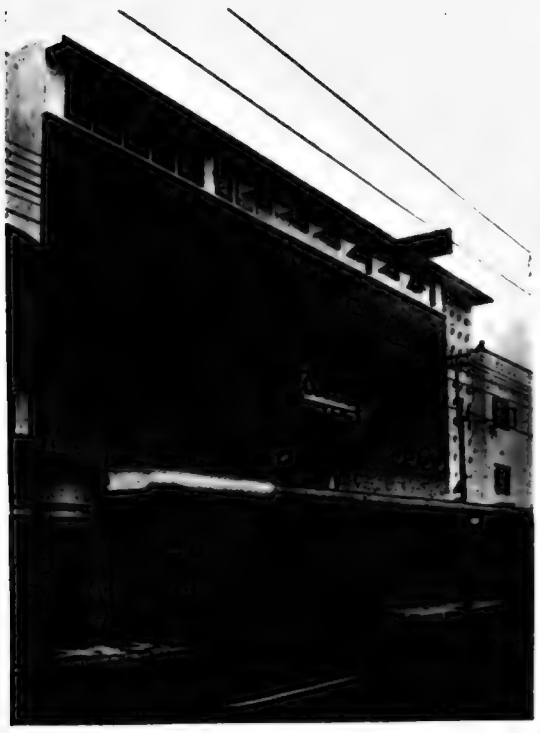
The illustrations on this page give a good impression of the general style and decoration of the Odeon. The square strong front of the building is carried out in golden-brown bricks with just sufficient embellishment to give a quality to the whole. Neon signs and strip lighting, especially the 20th Century feature, enhance the appearance after dark, and as no black-out restrictions are in force in South Africa these are employed with the effect which was obtained in this country previous to September, 1939.

The interior of the Odeon, which again is decorated on somewhat plain lines, is panelled from floor to ceiling in Iroko, a West African timber of a light colour; and seating supplied by Beck and Windibank numbers a thousand chairs. Lighting units of plain semi-flush type are set into the walls at intervals, a ceiling light above the ante proscenium being additional to these.

A feature of the walls as they curve to the proscenium is the presentation within the diaper squares of relief designs depicting comedy and tragedy.

The balcony front, which is straight from wall to wall, is lighter in tone than the prevailing browns of wall panelling and seating, and this is continued in the under balcony section, which is somewhat shallow as the balcony runs back over the entrance hall, being entered from a mid-way point.

Altogether, the Odeon is an attractive theatre, both within and without, and will afford Sea Point patrons a comfortable and pleasing theatre in which to take their screen entertainment.



Golden brown bricks, neon signs and strip lighting make up a pleasant and attractive appearance at the Odeon, Sea Point, Cape Town

Walls of the Odeon are panelled from floor to ceiling in Iroko, a West African timber. Projecting each side of the screen are two curved walls bearing designs depicting comedy and tragedy

DEAD AIR MEANS LASSITUDE

The Importance of Ventilation

Now that so many people are working and sleeping under conditions which deprive them of the normal amount of fresh air necessary for health it is incumbent upon every kinema proprietor to see to it that the air circulation in his theatre is as efficient as it can possibly be made.

There is a marked tendency on the part of the public to seek entertainment in the kinema during the hours of daylight as a compensation for the restrictions imposed by the black-out conditions of the winter time. But this tendency can become thwarted very easily if the air within a kinema is of that dead and unbreathable variety which even when comparatively good induces a feeling of depression, and when impure is positively harmful.

The Through Draught

If a kinema has not a modern air conditioning plant, and has to rely upon whatever changes can be effected without it, some steps should be taken during these milder days to have every window, door or louvre open to its fullest extent during the hours when no audience is present. As soon as it is light, one member of the staff operating on a rota system might attend early and see to it that a current of air sweeps through the theatre, and is kept sweeping through it, at least until the hour of opening.

The old-fashioned housewife who, no matter how tightly her windows were fastened at night, under the erroneous impression that "night air is bad for people"—threw every window open in the morning, to the discomfort of everyone, was, after all, adopting a correct principle, and one which went far to remedy the evil of the sealed house during hours of darkness.

How an Audience Suffers

The effect upon audiences of imperfectly circulated air is one of listnessness and dissatisfaction which expresses itself in petty criticisms and complaints about picture, sound, the attention of usherettes, the apathy of the management and a hundred other matters. So from a psychological viewpoint alone, the entrance of fresh air and its general circulation is important.

Steps might be taken at this time of year to overhaul the air-conditioning equipment. There are all too few engineers available for this class of work, and an inquiry should be set on foot at once so that any work which needs to be undertaken may not be pushed over until the need for heating becomes urgent.

Apart from specialist treatment of the installation, there is the ordinary cleaning side of the theatre, which is referred to on an earlier page. In addition to the actual clearing out of dirt and dust, it is surprising how the challenging odour of a cleansing material appears to have a tonic effect upon those who enter the theatre. And the psychological side is as important as the physical.

MANCHESTER KINEMAS DEFACED

Two well-known Manchester kinemas, the Gaiety and the Theatre Royal, both in Peter Street, sustained damage in recent air raids on the city. Main damage was done to the frontages. Both theatres are in the hands of contractors, and may be expected to reopen in a few weeks' time.

One remarkable result of the blitz is that the plaster frontage of the Theatre Royal has been shattered and has revealed the beautiful old stonework underneath.

NIFE BATTERIES SUPPLY

Nife Batteries, Ltd., intimates that it is still able to supply Nife-Neverfayle emergency lighting equipment for theatres and kinemas, but owing to Government work delivery at the present time is rather prolonged. Orders should therefore be placed as far ahead as possible, in order to avoid disappointment.

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REBUILDING AFTER WAR DAMAGE

Manchester Report

Opportunity will be taken by the Manchester City Council to improve areas damaged by air raids, according to a report on the War Damage Act, 1941, submitted to the City Council on June 5.

The following extracts from the report have cogency which might be helpful to exhibitors in their interpretations of the Act:—

Buildings and Immovable Property. "The Government does not intend the Act to provide for a mere replacement of damage sustained, but that the opportunity of war damage should be seized to effect replanning and reorganisation in accordance with the best advice available. . . .

"This will have the effect of enabling the Corporation to exercise a voice in determining the reconstruction and replanning of the city where privately owned property has been destroyed or damaged beyond repair."

"Where the Corporation has a proprietary interest in property as a tenant under a lease, a charge will have to be borne in respect of the contribution payable in the first instance by the landlord. There will also be a corresponding right to the Corporation to recover from its tenants under leases that proportion of contributions payable on the property."

"Broadly speaking, insurance under the business movable property scheme applies to all plant and machinery which is not rated with the building, and also all business equipment and goods, except those which can be insured under the War Risks Insurance Act, 1939, Part 2.

"Goods supplied under a hire purchase agreement are technically owned by a supplier (bailor), though in possession of the person to whom they are supplied (bailee). The bailor may insure the goods to the extent of his interest, but he is not obliged to insure. The bailee may also insure, and also only to the end of his interest. If a bailee holds the goods in the course of his business, and his equipment under the business scheme exceeds £1,000 in the aggregate, he is obliged to insure that interest."

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LIVERPOOL THEATRES REOPEN

After Blitz Damage

Two of the three Lime Street, Liverpool, kinemas which were damaged in the air raids a month ago reopened on Monday, June 9. They are the Futurist and the Palais de Luxe. The third kinema, Scala, is expected to be ready for opening next week.

At the Futurist, all the damage was at the front of the theatre, the verandah being ruined and the entrance doors and windows blown in. The interior of the theatre is intact.

Entrance doors were blown off their hinges and windows shattered and the frames burnt out at the Palais de Luxe, Liverpool. The window openings have now been bricked up. W. J. Ede, supervisor, North Western Circuit, was mainly responsible for saving the Palais de Luxe from further damage or destruction by fire.

During the "blitz," buildings at the sides and rear of the theatre were ablaze, and Mr. Ede, as a section officer of the A.F.S., did Trojan work in stopping the flames from spreading to the Palais de Luxe. The North Western Circuit office, which was situated in the building adjoining the Palais, and which was destroyed, is now at the Kensington Picturedrome, Liverpool.

Frontage damage at the Scala, which adjoins the Futurist, Lime Street, was more extensive than at the latter theatre.

None of the three theatres received direct hits.

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TRAINING PROJECTIONETTES

Encouragements and Disappointments

By a CIRCUIT ENGINEER

In last month's IDEAL KINEMA pages, "Circuit Engineer" detailed the methods employed in the endeavour to obtain suitable women for kinema projection. This month the experience of training them and their response to instruction is set out.

MANY of the new recruits were already working on other jobs, and many were the reasons they gave for wanting to change. One local factory lost several of their hands to us, and telephoned some very cutting comments on our competition for scarce labour, until we pointed out that our pay during training was to be quite small, and, moreover, we were not promising very much more than they were after training was completed. The actual money, at which few of the girls jibbed, was 25s. during training and for the first three months inclusive of the training period, and then 30s. a week, rated as a "third" operator, for an undefined period.

Cold Facts

The first elimination of recruits was almost automatic. We escorted them deliberately through the theatre, pausing awhile to watch the screen and sense the atmosphere, and then bluntly out into the cold and up the iron stairs into the box, with the monitor blasting much louder than was usual. That procedure weeded out the "film fan" type. The others stood at the back of the box, with strict instructions to be neither seen nor heard, for a solid hour, through three or four changeovers. Those with headaches soon faded away. Those who were left were invited to come back next morning and see things cold. These we took on, feeling sure that none was taken in.

For some days, until they got thoroughly used to their surroundings, we let them do nothing more than watch through an idle porthole for changeover cues, with an occasional hint about such things as ghost, racks, focus, and discoloration. At intervals the rewinding was watched, and, in the mornings, a discarded trailer was made the victim of countless cuts and joins, with movietone ink silencers as requisite. They then passed to actual inspection of films during rewinding, under very close personal and individual supervision. After about a week of this, several of them felt able to tackle a new programme straight out of the transit cases.

It can be said right here, that in all matters affecting the actual handling of film, the girls soon attained a satisfactory degree of skill, and, later, when it came to lacing-up the machines, they proved very nimble and accurate.

The Imitative Faculty

In this, and in all other matters, there were few exceptions to simple imitation. In talking with friends in the Trade about this aspect, we have, with a smile, likened their learning to "monkey" play. They did just what they were shown, down to the exact number of sprocket holes to be left in a loop, but they never seemed to realise why that particular loop was left in that particular place. One of them, later on, was observed carefully to open the bottom spool box just after each changeover, and peep inside. But she quite spoilt the good impression by asking, "Should that big wheel thing always keep going round?" But this limitation of imitation did not bother us once we realised its existence. We stopped explaining much, and demonstrated more.

Most of them were scared about the arcs. This proved to be just a question of time and familiarity, with a few simple cautionary instructions, particularly about the necessity of having the main switch off when retrimming carbons. The burning of the arcs during projection interested them, and here the greatest difficulty was to persuade them to leave well alone. There was a constant itch to fiddle with the adjustments, hoping to get more light.

A Light Demonstration

The arcs were of the modern automatic medium intensity type, burning 8-mm. pos. with 7-mm. neg. At 60 amps. they could be left alone with the feed motor running smoothly for seven or eight minutes at a time. So with the help of a carbon service engineer, we rigged up a convincing demonstration to let them see for themselves. This consisted of fixing a sheet of bright metal at an angle in the porthole, so that it reflected the beam back to one side of the box. Here, on the wall, we fastened the photometer cell and obtained a reading of 40 foot-candles. This, of course, was a purely fictitious reading, and had no meaning with reference to anything else. But it did convey a constant indication of the behaviour of that arc under any variation in conditions.

We showed the effect of altering the current in steps from 40 to 65 amperes. We altered the length of the arc gap, a voltmeter giving the range of readings from 20 arc volts to 45 arc volts. And, above all, we demonstrated the absolute necessity of keeping the image of the positive carbon crater dead on the focal line marked on the arcscope card. Actually, our roughly reflected beam somewhat exaggerated the effects obtained by variations, but this was a good fault, and we thought it best not to be too precise which might only confuse them.

Dramatising Sound

Our students proved very apt at sound control, and took a keen interest in varying the volume to suit the scene. It brought back memories of the early days when sound-managers were in vogue. Although nowadays the recorded volume on the sound track is much more consistent, and doubtless duly conveys the intention of the producer, we realised that there is still scope for local control of sound volume in the theatre and that the presentation of the film can often be improved by keeping an intelligent person on duty as volume controller.

No attempt was made to teach the intricacies of the sound system, other than the cure of sprocket hole hum, dirt in the sound gate and such simple things.

Fire drill was taught and frequently practised, and we are sure that if ever it is needed it will be faithfully carried out. The girls took their turn as volunteer fire-watchers, two of them in pairs being accepted as equal to one man. As a fitting conclusion, it must be said that none of them turned a hair when Jerry made several nasty noises less than a mile away, and while many of the audience suddenly remembered urgent appointments outside the kinema!

BECKWIN CONTRACTS

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Extensive seating, carpet and curtain renovations are being carried out by Beck and Windibank, Ltd., of Clement Street, Birmingham, at the Granada, Liverpool; Savoy, Birkenhead; Palace, Banbury; Coliseum, Abergavenny; and Berwick Theatre.

In addition, new seating, carpets and curtains are the subject of a contract for the Park, Pontypool, and recently carpet renovations have been undertaken at the Regal, Halifax, and floor coverings at the King's Theatre, Stourbridge.

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ORGAN INTERLUDES FOR WAR WEAPONS WEEK

Patriotic Items Which Raise Enthusiasm

VISITING two Bernstein circuit theatres at the Granada, Harrow and Willesden, last week I heard both Cecil Chadwick and Paul Gomez at the consoles of the Wurlitzer and Christie organs.

Stonehenge to 1940

Cecil Chadwick's interlude was a cavalcade pageant of historic events specially arranged for Harrow's War Weapons Week. The Brenograph pictures, cleverly designed, illustrated the fast-moving story and the music was enhanced by this method and very few slides were necessary. We commenced in the Stonehenge period, then on to 1066 and 1280, and the music chosen was Frank Curzon's "March of the Bowmen" and the famous "Men of Harlech." "The Yeomen of England" and "Plymouth Hoe" with the ever-popular "Drake Goes West" followed, and the "Death of Nelson" period led to Waterloo, 1815, with the "British Grenadiers" melody and fine Brenograph pictures. "Dolly Gray" reminded us of the theme song of the Boer war, like "Tipperary" for 1914. 1939 was illustrated by a merry trio singing "Roll Out the Barrel," then we had some War Weapons Week slogans with a grandiose "Land of Hope and Glory" finale. Cecil Chadwick is an experienced and competent organist with good showmanship abilities for presentation. He worked for over three years at the Classic, Belfast, also at the Paramount Leeds, and other important theatres. He is a valuable recruit to the Bernstein Granada touring circuit organists.

Slide Parodies

At Willesden Paul Gomez also presented a War Weapons Week interlude in quite a contrasting fashion, for he used the official war week trailer as an introduction, which gives photographs of the redoubtable village effort of Heckmondwyke, in Yorkshire, with its record of £42 per head of population and follows on with not only clever slide parodies of famous songs, but this time we had correct and subtle rhythm of words and music instead of the non-scanning variety too often seen on the screen in organ interludes. The music played was appropriate and well contrasted, especially when a church sanctuary interior was shown to the strains of a fine old hymn tune.

Slough's Big Effort

Each number was a definite plug to achieve the object of the whole interlude. Incidentally, Paul Gomez told me that two weeks previous to this effort he had played this interlude at the Granada, Slough, and they had collected over £21,000 at the theatre kiosk during the week, which I should fancy is a record that can hardly have been passed anywhere. Manager Hugh McGettingham, at Willesden, gave me the most courteous and kindly welcome and said the interlude had been received well all the week and had been a valuable asset to the theatre's effort.

Paul Gomez is the son of the world-famous Paul Gomez, the clarionetist, and since I first met him as a very young violinist many years ago at the West End Kinema has had eighteen years' experience in the States and still plays his violin, which he is going to feature in an interlude at an early date as a novelty item with probably an organ recording as his accompaniment.

P.S.—I missed the Brenograph here and wonder why it is not installed in this theatre.

A Naval Cavalcade

It was a pleasant change to visit the Crescent, Leatherhead, down in the Surrey country side and find that general business was excellent and that the organist, Don Compton, was being well featured by the general manager, H. Garfield Prickett.

The organ is the largest Hammond-Lafleur synthetic model I have seen, and I had an opportunity to try it out before the theatre opened. It is certainly an excellent example of its type and its restrained use in this sized kinema with every shade of tone colour used was very pleasant to hear.

The interlude was a cavalcade of naval songs, not parodies, but the real article, which was a welcome and topical tribute to the strength of the Navy, and touched on the lighter side of the life of a sailor both ashore a afloat. The matinee house was appreciative, but I could easily understand in the evening show the boys of the Service would get a grip on the choruses and thoroughly join in the tribute to the Senior Service.

The Crescent is one of those cosy and intimate theatres which have that homely atmosphere which the super theatre definitely lacks, and its appointments and management are on West End lines, so it is no wonder that Leatherhead local residents stay at home for their kinema entertainment.

By the way, Don Compton has now been accepted by the R.A.F. for training as a pilot.

A. W. O.

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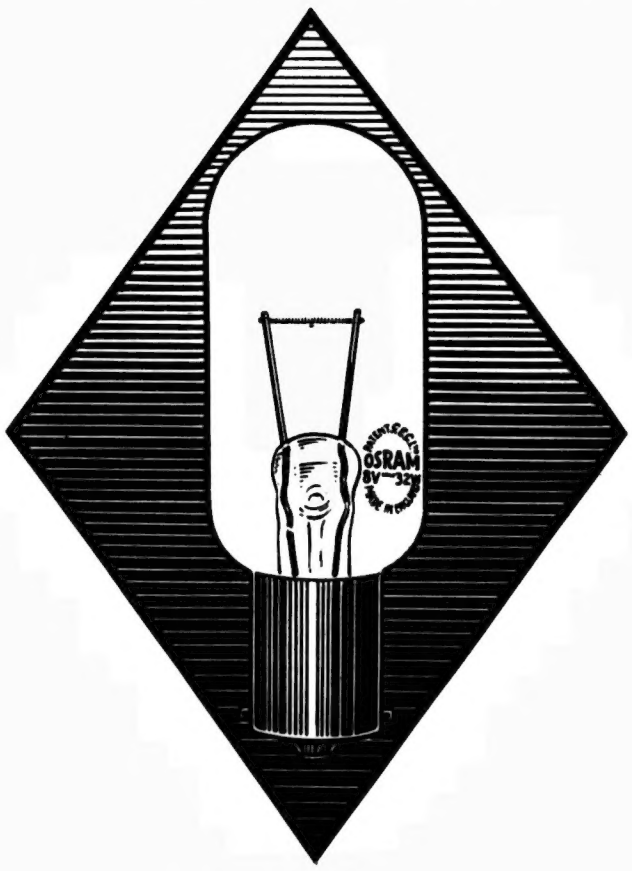

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KINEMA TECHNIQUE — and — EQUIPMENT

The Reservation Problem—Training at the Polytechnic—The Girl in the Box—The Guild Service Section—A Delusive Brightness

Surveyed by

R. HOWARD CRICKS, F.R.P.S.

FROM all sides, from exhibitors and chief projectionists alike, one hears complaints of the lack of projection staff, due primarily to the calling up of younger men, but also to the drift into mobile situations (notably the Ministry of Information vans) and into better-paid industries, or trades conferring reservation from military service. The position will become really serious when those projectionists between 25 and 35 are removed from the reservation schedule (I hear that the C.E.A. has hopes of avoiding this, but would not be too hopeful).

On the outbreak of war I foresaw that this position would arise—my only error was in estimating that the position which now faces us would have appeared six months ago. From the outbreak of war I have, not once but repeatedly, urged the exhibitor to take steps to train replacement staff.

Exhibitor Apathy

I WANT flatly to say that exhibitors as a body have *not* tried to meet the situation. As to the suggestion which is being made that projectionists cannot be quickly trained, that is the very point I have been making for the past eighteen months. It is an accepted fact that in normal times the average youth needs six months as rewind boy before he can be trusted to handle the projectors, and another six months before he can handle them without close supervision. Why, just because there happens to be a war on, should progress be any quicker *while the antiquated methods of training persist?*

The answer to the problem, as I have repeatedly urged, is the institution of proper training courses. At the Polytechnic we have proved that in six weeks we can produce, out of sometimes quite unpromising material, such as bricklayers and labourers (two of our best students were respectively a fishmonger and a grocer's assistant) a man quite competent to handle films and run the projector *under supervision*, and subsequent reports suggest that, with a few weeks of practical experience, they have become competent projectionists.*

Full-time Training

THE success of the Polytechnic course is due to the fact that the job is not left to a busy chief projectionist to find time among his multifarious duties to show the trainee how to rewind, how to join a film, how to thread a projector, how to make a good change-over. Instead, he spends during the six weeks' course hours on each and every detail of the work, under the close supervision of an expert instructor—who is himself an ex-projectionist. At an early stage in the training he is left to do the whole job of showing a film and making a change-over, first on 16 mm., then on 35 mm.

Nor is the trainee expected to be merely imitative—he is taught sufficient theory to understand the why and the wherefore of his equipment. And, incidentally, among the worst on the theoretical side have been men who were in civil life projectionists, and who fail to see the reason for all this theory, which actually occupies about one-fifth of the course.

Do it Now

I SHOULD view the plight of the exhibitor with far more sympathy if he had in actuality made any serious attempt on these lines to overcome his difficulties in advance. The German exhibitor has not been left to muddle through; with the thoroughness with which we habitually credit Germany, an official scheme was, as I mentioned at the time, produced at the beginning of the war, which, except that it devoted a wholly disproportionate time to theory and the study of regulations, was on the lines I have discussed

Time is very short—but it is still not too late, in view of the C.E.A.'s latest approach to Bevin, to inaugurate some scheme. And it is my firm conviction that a projectionist trained along the lines suggested will, after corresponding experience, make a far better worker than one who is left to pick up the job in the usual fashion.

Women in the Box

THE attendance at last month's Guild meeting, held on May 25, at Radio Pictures premises in Dean Street (opposite the former *venue*, the Bath House Hotel) proved that Sunday is the only day on which a good turn-up of members can be expected

The discussions were unusually interesting, particularly as indicating the extent to which women are invading the projection room. Most of the speakers were in agreement with the views I have several times expressed in these pages: that the usherette is the wrong type of girl for the box. C. Norris, the chairman, advocated the employment of married women of more mature age. The one dissentient voice was that of E. Trimmer, who thought that former usherettes would accept more willingly the late hours; he had two such girls in his box, who were proving reasonably competent.

I was interested to meet Mr. Gates, of the Broadway, Letchworth, who had travelled to town especially for the meeting. He told me of a particularly bad copy of a Warner film which he had received, in which the heads and tails were joined back to front, the "End of Part 2" title was completely missing, and all the joins were smeared with finger prints.

The copy reached him from a direct cross over. The projectionist in a South Coast theatre who was presumably responsible will be receiving a copy of this issue—his remarks will be appreciated.

Service Men in the Guild

THE Service Section of the Guild, inaugurated at this meeting, should prove particularly valuable. I was able to sponsor the first five members to be elected—four of our Military Assistant Instructors at the Polytechnic, and one trainee.

Two difficulties are likely to restrict membership of this section: even the small subscription of 5s. makes a big hole in the weekly pay of a private, while it is not going to be easy to acquaint men in the Services with details of the scheme. Miss Young told me, however, that the Guild has the support of Capt. Paul Kimberley, O.B.E., the War Office adviser on kinematograph matters, and as regards the Air Force of an Air Ministry officer.

The scheme is, I feel, worthy of official support, less from the point of view of any immediate advantage to projectionists, than with a view to the future. The assistance of the Guild in placing these projectionists in civil life after the war should prove invaluable in solving what will inevitably be a difficult problem.

Apparent Brightness

A FEW weeks ago, the KINE. printed details of an idea used by Alfred Davis, projectionist of the Shepherd's Bush studios, who claimed that the light on this screen appeared brighter, thanks to the use of a blue filter in the light beam.

Now, all theory demonstrates that such a filter cannot possibly increase the amount of light, but must, on the contrary, decrease it. Yet I am inclined to think that the eye tends to see a blue light as brighter than a yellower light of the same intensity. Why this should be I must leave to the psychologists or physiologists; my own suggestion is that we instinctively feel a bluish light to be brighter than a yellowish one because that is the case within our everyday experience, as when a piece of metal is heated.

K. C. Johnson, of St. Austell—who, I am sorry to hear has had a bad time recently with his lungs—enquires, however, whether the same idea would be of use in the sound head. Now, the photo-cell, far from seeing a blue light brighter than a red one, is actually considerably more sensitive towards the red end of the spectrum, so that the interposition of a blue filter would much reduce the volume output.

True, it would have to some slight extent a similar effect to an ultra-violet filter: that by cutting out certain light rays it would reduce chromatic aberration of the objective, and thus produce a sharper scanning beam on the film. But it is certain that any improvement due to this factor would be more than outweighed by the much increased amplifier gain that would be necessary to compensate for the reduced photo-cell output.

Frank Woods, the former General Secretary of the Guild, now with N.A.A.F.I., sends good wishes to all from Palestine. He is photographed beside his G.B. Type N projector

**Mr. Cricks should, however, bear in mind that those who are to be trained as civilian projectionists will almost without exception be men of middle age and over. It cannot be expected that these men will pick up an entirely strange craft with the speed of younger men in their 'teens and twenties such as the Army has sent to the Polytechnic for instruction.*—ACTING EDITOR, I.K.

W.E. INSTALLATIONS

Western Electric, Ltd., reports the installation of reproducing apparatus during the past month at the Ritz, Burnham-on-Sea; Star, Hornsea; Carlton, Orrell Park; Pavilion, Cardigan; King's, Little Sutton; and Picture House, Tain.

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HATS OFF TO THE MOBILE PROJECTIONISTS

Possibilities and Pitfalls of Portable Picture Operations

By R. HOWARD CRICKS, F.R.P.S.

ORDINARILY my monthly article is addressed to the projectionist who spends his days in the projection room of a theatre. This month let us discuss the work of the projectionist with a vastly different job: the mobile projectionist—the man who every day packs up his equipment on a lorry, drives out to a village hall, an Army or R.A.F. camp, or possibly a large factory, runs a show, repacks his equipment, and carts it back to headquarters.

In the year or two preceding the war there had been a large increase in the number of units engaged on such work, due largely to the greater interest of publicists, educationists, and notably the Post Office, which, under the technical direction of Dave Robson ran, and still runs, large numbers of propaganda shows in all parts of the country.

The adoption by all three fighting services of the film for training purposes, and the provision in the many camps and barracks of entertainment films, shown both by E.N.S.A. and by Service projectionists, has again enormously increased the number of mobile projectionists. (In the case of enterment films, by arrangement with the C.E.A. no shows are given at camps within two miles of a kinema.)

The job of the mobile projectionist differs radically from that of the static projectionist. Most of my own projection experience has been gained on fit-up shows, and I can vouch for the fact that they necessitate an entirely different approach to the job from that of the man who finds his projectors in place in his projection room every morning.

Two Types

There are two types of mobile projectionist, with two quite different jobs. There is the man whose projectors are erected in a lorry, with a screen at the back; he probably carries his own generating plant, and his outfit is in effect a self-contained kinema. It is a job with most of the advantages, and lacking many of the disadvantages, of the other type of mobile projection job: the fit-up show. While the kinema van is ideally suited for publicity and propaganda to casual audiences (although rather at a discount now that the evenings remain light so late) the fit-up show finds a wider application. In particular, it is the type of show adopted by E.N.S.A., the Post Office, the Army, and the Air Force.

A few years ago fit-up shows were a different job from to-day. Then we had to cart about an ordinary kinema projector with bulky sound equipment, all of it quite unfitted for transportation. We had to start erecting it from scratch, commencing probably with humping into place heavy projector stands with standard projectors and bulky lamp-houses, and we had, too, to make provision for running arcs. The portable projector of to-day is specially designed for easy erection, and is divided into easily portable units.

Rough Road Repairs

However, that does not mean that the job is any more fool-proof. Even though the equipment may have been designed for portability, the outfit that can be taken from store, carted in a lorry over miles of bumpy country roads, erected, used, dismantled, and returned to store without developing any faults has yet to be made. The most annoying troubles are generally the simplest: one of the most prevalent is cables and plugs; the best type of plug seems to be the Niphan, but even that needs occasional refitting.

Both 35-mm. and 16-mm. films and equipment are, of course, used for mobile work. The latter has the advantage that the equipment and the programme can be packed into a small car, and driven anywhere and fitted up in the minimum of time. As far as the picture is concerned, up to perhaps a 7 ft. or 8 ft. screen it is virtually indistinguishable from 35-mm.; but the same cannot be said of the sound. If 16-mm. is ever completely to supplant the standard gauge for mobile work, a radical improvement in the average of sound quality is necessary—a point with which I have dealt previously.

The Iron Box

One debatable point concerns the desirability of using an iron operating box. In the case of the 16-mm. film it is, of course, quite unnecessary. It is not legally necessary for 35-mm. non-flam. film, nor with inflammable film, provided the projector complies with the regulations concerning portable projectors. But in the first place, no existing projector completely complies with these regulations; it seems to be an accepted fact that the regulation requiring the film boxes to be detachable for threading, like camera magazines, and to hold only 1,000 ft. of film, shall be ignored.

Apart from the legal aspect, the iron box is of value from the showmanship angle. An unenclosed projector provides a source of distraction to the audience, with its noise, its stray light, and the general fascination of watching how it works. An iron box encloses most of the light and noise, and leaves the projectionist free to work away from the observation of his audience.

The iron boxes of other days entailed quite a lot of work in erection. The type generally used to-day, the Premier, is, on the contrary, lighter yet stronger than the old type (being of welded construction), and its erection entails not a single screw or nut. It can be erected complete within a few minutes. A point in connection with the use of a box is that one should wear rubber-soled shoes; ordinary shoes make too much noise on the iron flooring.

Operating the Portable

Portable projectors are rarely so easy to operate as the permanent type of machine, because being generally boxed in, everything is less accessible. An exception is the type of machine, such as the former Western Electric type, which makes no attempt to comply with the portable projector regulations, but is just a lighter version of a standard projector. The most widely used types of portables are the Philips, used by the Post Office; the G.B. Type "N," used by all three Services, but chiefly the Navy; and the recently introduced Kalee, which, as I have previously mentioned, is just an Invicta projector inside an iron case.

None of the machines with which I have had experience can be regarded as having reached the stage of perfection. One machine that is capable of really excellent picture and sound is particularly awkward to line up and thread; the machine, which is probably the easiest to erect, is difficult to adjust for good sound, and has given most trouble in the way of small breakdowns. No doubt all these difficulties will be overcome when more time is available for design work.

Additional Apparatus

The worries of the mobile projectionist start when he is drawing his equipment from store. He has—or should have—a lengthy list of components which, in addition to the principal items—the projectors, the amplifier, the speaker, the iron box—must include such detailed components as the glasses for the projection ports, a rewinder, spools, film cement, screen masking. Some of the equipment is quite bulky—for instance, a wood rostrum should preferably be carried upon which to mount the operating box.

Having got the equipment packed up on the lorry, conveyed to the hall where the show is to be given, and unloaded, the projectionist seriously starts work. He must know in advance what electric supply is available; if D.C., he will probably have to use a convertor to provide the necessary A.C., while he may be faced with locations where there is no current supply at all, when a petrol generator is the obvious solution

Current Errors

When he reaches his destination, he will have first to discover where he can draw current from. His No. 1 worry is likely to occur when he finds that the information previously given him regarding the supply is quite wrong—as, for instance, happened on a recent occasion when a show was to have been given to some quite important officials, and it was found after the projectors were connected up that the supply was D.C. and not A.C., as stated (the effect on the transformers was not beneficial).

Mis-statements regarding voltage are quite frequent. Electric fires have been pressed into service to use as resistances when the voltage has proved to be too high.

"The 16-mm. equipment has the advantage that it can be packed into a small car."

Having satisfied himself on this point, the projectionist's next job is to decide on the lay-out of his show—which end of the hall the projector is to come, and how the seating shall be arranged. He can then proceed to erect the projectors and build the operating box around them (this is generally easier than erecting the box first). Having got the box and projectors erected and connected up, he switches on and lines up to make sure the pictures from the two projectors coincide on the screen.

Fitting Up

Here the novice may discover that he has made quite a common mistake. Every mobile projectionist must know by heart the formula:—

$$\text{Lens focus} = \frac{.825 \times \text{Throw}}{\text{Picture Width}}$$

He may be told that the hall is 50 ft. long, and may have applied this dimension, together with the width of the screen, to the formula, quite forgetting that if the hall is 50 ft. long the actual throw will be at least 5 ft. less, because of the space occupied by the projectors, and possibly by the speaker if it is to be behind the screen.

Among his other qualifications, our mobile projectionist must include some knowledge of acoustics. No matter how good his equipment, it cannot produce audible speech in a hall that is far too "live." It may be necessary to drape the walls to avoid excessive reverberation or to cut out echoes.

Examination of the programme before showing is at least as important as in the static show. But instead of a well-appointed rewinding room, this job may have to be done by placing the rewinder on a couple of chairs, preferably in an adjoining room. In case the bottle of cement should either be left behind, broken in transit, or spilt, the projectionist will be well advised to know the formula (two parts of amyl acetate to three of acetone, with the addition, in the case of non-flam., of glacial acetic) so that he can get some made up by the chemist.

Restricted Space

The actual running of the show is far more arduous than in the static kinema. An iron box is not the most comfortable place in which to work (although not so bad to-day as when we had to use arcs, with the resistances hanging up on the outside of the box). Portable projectors, as I have said, are less easy to thread than the more spacious stationary types. Inside the box one can have even less idea of the quality and volume of sound than in the ordinary projection room.

And having finished the show, the mobile projectionist can't, as a rule, put the dust sheets over the machines and go home. He has to dismantle the equipment and cart it back to headquarters. Altogether the mobile projectionist's life is far from being an easy one.

Yet I am quite sure that it is the job I should prefer. There is none of the inevitable monotony of the ordinary projection room. One may have to run the same films scores of times, but at least they are run every day under different conditions. Every day of the job means new experiences—new surroundings—new types of audiences. But it's a job for the skilled self-reliant man only.

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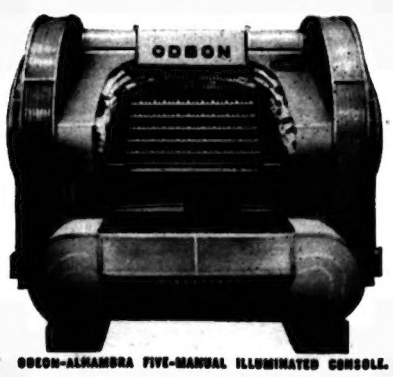

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